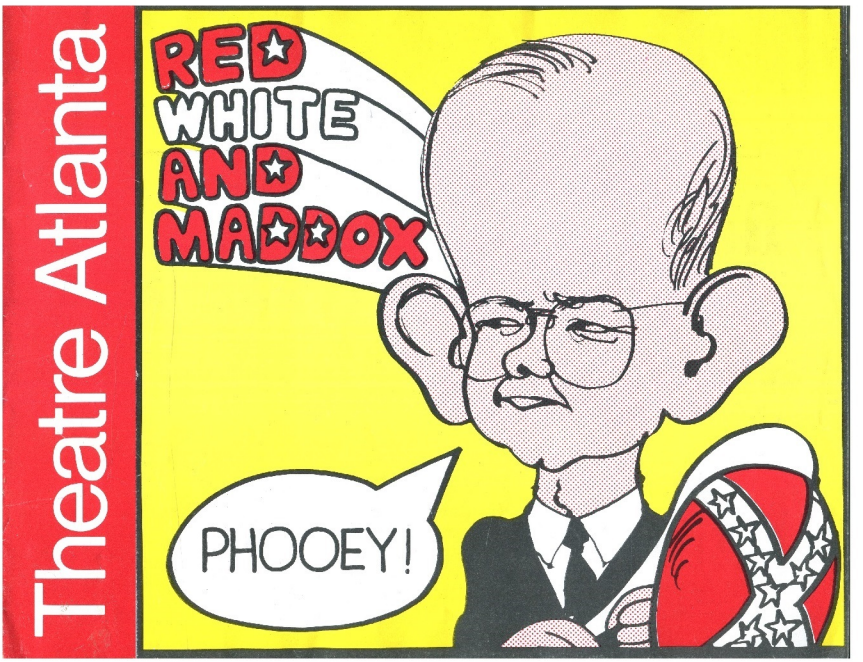
SELECTED
ATLANTA PROGRAM BOOKS
1956 - 1978



INDEX WITH HYPERLINKS
BELOW THIS SCREEN

Program books vary
in size and shape

"Christmas Play"
Lovett School
Cathedral of St. Philip

Hall of Bishops 1200 seats

December 11, 1956

THE LOVETT SCHOOL

CATHEDRAL OF ST. PHILIP

CHRISTMAS PLAY

Hall of Bishops December 11, 1956 5:00 o'clock

Processional (Carol Singers) O Come, All Ye Faithful

Request for Christmas Story - Elsa Adair, Sarah Branch, Louise Harvey

Christmas Story Canon Cobb

Mary Clyde Hurt
Joseph Creswell Curtis

Innkeeper - Inn at Bethlehem Frank Johnson, Jr.
Wife May Grabbe

Carol-While Shepherds Watched Their Flocks By Night
Shepherd John Campbell, III
Herdsmen - Montague Boyd, III, Mark McConnell, David McKee, Gregory McIntyre, Mike Montgomery, Grant Rudolph

Carol- Away In A Manger Elizabeth Somerville and Children

-Dear Baby Jesus, Now Rest In Sleep Angels

Carol-Bring Your Torches-Jonette- Kathleen Blalock
Isabella- Cinthia Bacon

Carols O Come, Little Children
Silent Night

Curtain

Song O, Christmas Tree Children

Children now presents the gifts they have made to their parents.

Benediction Canon Cobb

Angels

Corinne Appleby
Eleanor Bull
Catherine Curtis
Dorsia Eubanks
Rebecca Frazer
Lisa Hilsman
Mary Ellen Jackson
Clarice Johnson
Barbara Lea
Mary McCall
Martha Merritt
Jane Meals
Susan Morris
Elizabeth Poer
Sidney Quin
Laura Smith
Barbara Wylly
Dawn Broadnax
Holly Calhoun
Mari Cartwright
Patricia Daole
Caretta Eubanks
Dorothy Grabbe
Margaret Jackson
Anne King
Miriam Kiser
Kathy Martin
Anne McIntyre
Mary Miller
Sarah Norris
Jane Trask
Nancy Washburn

Carol Singers

Gene Milner
Chris Bacon
Thomas Bazzel,Jr.
Douglas Clanton
William Cotton
DeForest Dean
John Inman -William Sibley,III
Mark Kanzler
Bruce LaFitte
Ivey Lanier,III
George Raine
Dixon Adair,IV
Henry Benson,Jr.
Robert Foreman,III
Boozer Payne,III
Sumter Pendergrast
Royce Savage
Charles Shepard
Donald Whittemore,III
Sheldon Woodbury

"Trip to the Louvre"
Travel brochure

Atlanta Art Association

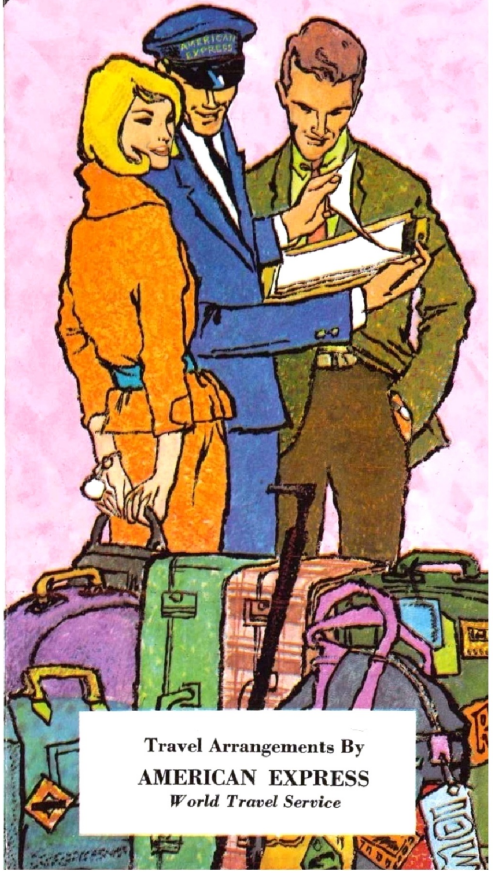
January, 15, 1962

The return plane to Atlanta
exploded on the runway
at Olry (Paris) Airport
June 3, 1962

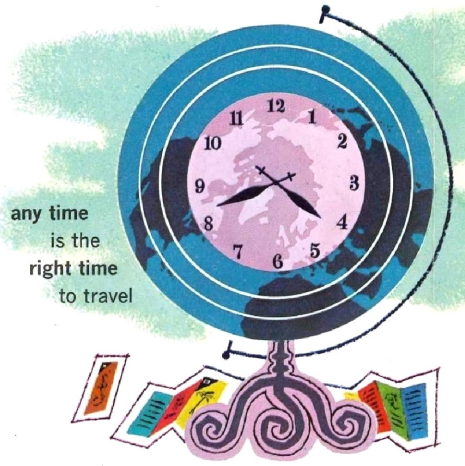
AMERICAN EXPRESS

ATLANTA ART ASSOCIATION TRIP to the LOUVRE

May 9 – June 3, 1962



Travel Arrangements By
AMERICAN EXPRESS
World Travel Service



And, the time for that trip you've been dreaming about is *now*... Just contact us and we'll help make your dream come true.

Your trip will be carefree and unforgettable because *all* your arrangements are in the capable hands of American Express' staff of friendly, efficient travel experts. American Express has had over a century of experience and maintains offices worldwide for your traveling convenience.

So, "bon voyage!" And, remember that American Express, *the complete travel service*, can handle your every travel need whenever, wherever you go.

THE ATLANTA ART ASSOCIATION

TRIP TO THE LOUVRE

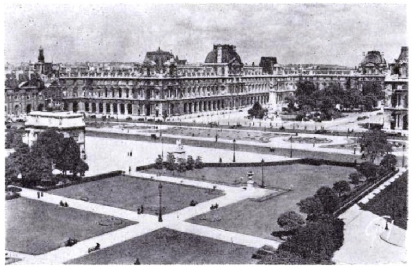
TOUR A
(IT-EAA-1A)

May

9 **ATLANTA**: Leave Atlanta by chartered plane via New York for Paris.

10 **PARIS**: Arrive Paris in the morning. Afternoon visit to the Louvre Museum will be arranged.
In the evening, motor to the spectacle of illuminated Paris via the Madeleine Church, Arc de Triomphe, Palace of Chaillot, Eiffel Tower, Invalides, Place de la Concorde and other points of interest. Proceed to a typical popular restaurant for dinner. Motorcoach will transfer you back to the hotel. after dinner. *Hotel du Louvre*

11 AMERICAN EXPRESS ESCORTED TOUR ARRANGEMENTS WILL TERMINATE FOLLOWING BREAKFAST. MEMBERS OF TOUR "A" WILL TRAVEL INDEPENDENTLY IN EUROPE UNTIL THE MEMBERS OF TOUR "B" ARE REJOINED IN PARIS JUNE 3 TO RETURN BY CHARTER FLIGHT TO ATLANTA. During this time, American Express will be happy to take care of all your travel needs and arrangements—Rent-A-Car service, all tickets necessary, hotel accommodations, sightseeing tours—in short, all necessary items needed to tailor your itinerary to your personal desires.



Paris: The Louvre, home of Da Vinci's "Mona Lisa" and the "Winged Victory of Samothrace", but two of a vast number of art treasures within its walls.

TOUR B

(IT-EAA-1B)

May

9 **ATLANTA:** Leave Atlanta by chartered plane via New York for Paris.

10 **PARIS:** Arrive Paris in the morning. Afternoon visit to the Louvre Museum will be arranged.
In the evening, motor to the spectacle of illuminated Paris via the Madeleine Church, Arc de Triomphe, Palace of Chaillot, Eiffel Tower, Invalides, Place de la Concorde and other points of interest. Proceed to a typical popular restaurant for dinner. Motorcoach will transfer you back to the hotel for dinner. *Hotel du Louvre*

11 **LONDON:** Morning at leisure in Paris. By afternoon plane to London. *Hotel Waldorf*

12 **LONDON:** Morning drive via Trafalgar Square along the Strand to the Law Courts, Fleet Street (center of Journalism), to London Bridge (built 1831) and the Monument (commemorating the Great Fire Of London—1666), to the Tower of London where the Crown Jewels are viewed. Continue via the Bank of England to St. Paul's Cathedral from the dome of which there is a splendid panorama of London. Return via Kingsway and The Old Curiosity Shop. Afternoon tour via Whitehall, No. 10 Downing Street, Westminster Abbey, Albert Hall, Oxford Street, Marble Arch, Hyde Park Corner, The Mall, St. James Palace, Trafalgar Square and Buckingham Palace.

13 **LONDON:** Leave London driving via Beaconsfield to Oxford, site of Britain's renowned University. Then continue to Stratford-on-Avon, in the Shakespeare Country. Visit Anne Hathaway's Cottage, Trinity Church and Shakespeare's birthplace. Proceed to Warwick Castle and after visiting this fortress, built in 915 AD, return to London.

14 **LONDON:** Day at leisure.

15 **AMSTERDAM:** By early morning plane from London. Afternoon at leisure. *Hotel Victoria.*

May

16 **AMSTERDAM:** Morning free. Afternoon drive via the Weeping Tower, across the River Y via Monnikendam, with its gabled houses, to Volendam, a small fishing hamlet. Here the residents still wear their ancient costume. Board the launch for the idyllic Isle of Marken, where traditional dress is also favored. Visit the interior of one of the homes and then return to Volendam by launch. On the road back to Amsterdam, a stop is made to visit cheese-making farm in Broek-in-Waterland.

17 **LUCERNE:** By plane from Amsterdam to Zurich; continue by motorcoach to Lucerne. *Hotel Montana.*

18 **LUCERNE:** Day at leisure.

19 **LUCERNE:** Morning free. Afternoon excursion by lake steamer or railway to Alpnachstad, then by cog-wheel to the summit of Mount Pilatus (7000 ft.). Return the same way or by aerial cable railways to Kriens and by tram to Lucerne.

20 **VENICE:** By rail from Lucerne. *Hotel Luna*

21 **VENICE:** Morning leave on foot to visit the Church of St. Mark, the Doges Palace, the Bridge of Sighs, and the Dungeons. Afternoon free.

22 **FLORENCE:** By motorcoach from Venice. *Hotel Baglioni*

23 **FLORENCE:** Among the interesting Florentine landmarks included on this morning tour are: The Medici Chapels, the Cathedral of Santa Maria del Fiore, dating from the XIIIth century; Giotto's Tower, a gothic structure 269 ft. high; the Basilica of San Lorenzo, dating from 1420 and built in the shape of a cross; a panoramic view of the city from Piazzale Michelangelo, and the Pitti Palace Galleries and Royal Apartments. Afternoon tour of Florence visiting the famous Uffizi Galleries, a mecca for art lovers the world over, and then proceed to the Piazza della Signoria, one of the city's fine squares noted for its magnificent statuary. Continue via the Palazzo Vecchio to San Domenico di Fiesole, commanding a superb view of Florence and the Arno Valley.

24 **FLORENCE:** Day at leisure.

25 **ROME:** By motorcoach from Florence. *Hotel de la Ville*

26 **ROME:** In the morning drive by Keat's House, Baraccia Fountain, Spanish Steps and through the Borghese Gardens and the Pincian Gardens, to the Borghese Gallery and Museum containing great works of Canova and Bernini. Proceed past Quirinal Palace currently the home of the President of the Republic, the world famous Trevi Fountain, through medieval Rome to the Baths of Agrippa and the Pantheon. View Bernini's lovely Fountain of Four Rivers, colossal and ornate Court of Justice, Castel Sant'Angelo, Tomb of Hadrian, with one of the oldest viaducts to span the Tiber. See St. Peter's Church and general view of Vatican Palace. Afternoon proceed to the Basilica of Santa Maria Maggiore (325 AD) where there are some of the oldest and finest Christian Mosaics in Rome. See St. John Lateran, the Cathedral of Rome founded by Constantine, and the Scala Santa (Holy Stairway) 28 steps, believed to have been used by Jesus in the house of Pilate. Drive to the ancient Appian Way, the Tomb of Cecilia Metella, the Arch of Drusus, view the Baths of Caracalla, now an open-air theatre, the Colosseum, "Donus Aurea" (Golden House of Nero) razed by Nero's successor, and baths of Trajan and Titus, under which the well-known Laocoon sculpture was found.

May

27 **ROME:** In the morning drive through Via del Babuino, haven for antique and art connoisseurs, skirting the artist's quarter, Piazza del Popolo, built by Valadier, Mussolini's Foro Italico, a grandiose Stadium built in 1932. Proceed to Vatican City for visits to the Sculpture Museum, Picture and Tapestry Gallery, Candlestick Gallery, Sistine Chapel (1470) with frescoes by many artists including Botticelli, Ghirlandaio, Perugino, Michelangelo, Raphael's Loggias and Stanzas, the Library and Christian Museum. Afternoon drive via the Piazza Colonna, with the column of Marcus Aurelius, the Corso, main street of Rome, and Piazza Venezia, with the Tomb of World War I Unknown Soldier. Then drive along the Via dei Fori Imperiali with the ruins of the Forums of Julius Caesar, Augustus Nerva and Trajan and Roman Forum, Judicial and business centers, then to Palatine Hill, Capitoline Hill with the equestrian bronze statue of Marcus Aurelius, Town Hall, Church of St. Peter in Chains with Michelangelo's famous Moses, Circus Maximus, Pyramid of Caius Cestius, Basilica of St. Paul's Outside the Walls, and Janiculum Hill from which there is a fine view of Rome.

28 **ROME:** Day at leisure.

29 **ROME:** Day at leisure.

30 **PARIS:** By plane from Rome. *Hotel du Louvre*

31 **PARIS:** Full day tour. Morning tour of modern Paris via The Madeleine Church, Place de la Concorde, Ave. des Champs-Elysees, Palace of the Invalides (Napoleon's Tomb), Eiffel Tower, Arc de Triomphe (Tomb of the Unknown Soldier), Sacre Coeur Church and Old Monmartre. Afternoon tour of historical Paris via Place de l'Opera, Rue de la Paix, Tuileries Gardens, Louvre Museum (short visit), Palais de Justice, Sainte Chapelle, Pantheon, Latin Quarter, Sorbonne, Notre Dame Cathedral, Bastille and Chatelet.

June

1 **PARIS:** Morning drive via the Porte Saint Cloud to Versailles, splendid palace noted for its beautiful interior and gardens. After a visit of the Palace and grounds, and the Museum of Carriages, motor to Petit Trianon and return to Paris via the Bois de Boulogne and Porte Dauphine. Afternoon free.

2 **PARIS:** Day at leisure.

3 **ATLANTA:** By chartered plane to Atlanta.

TOUR PRICES PER PERSON

Tour A:

Land Arrangements*	$ 28.00
Round-trip Charter transatlantic air transportation	360.00
Total:	$388.00

Tour B:

Land Arrangements	$535.00
Round-trip Charter transatlantic air transportation	360.00
Total:	$895.00

**Note: Members of Tour A will participate in independent travel in Europe from May 11 until June 3. This price includes only the land arrangements through breakfast May 11.*

GENERAL INFORMATION

REGISTRATION AND PAYMENT: A deposit of $50.00 is required on registration. An additional deposit of $200.00 is payable on or before February 5, 1962. Balance of the cost of either Tour A or B is to be paid on or before March 5, 1962. Reservations may be cancelled without penalty up to April 5, 1962. In the event a sufficient number of reservations and deposits have been made and not cancelled by April 5, 1962, refunds will be made for later cancellation except for pro-rata charges for the charter flight cost, and nominal expenses incurred in arranging for the trip. Please make checks payable to: Atlanta Art Association, 1280 Peachtree Street, Atlanta 9, Georgia.

TRANSATLANTIC AIR TRANSPORTATION: Based on Charter plane.

LOCAL EUROPEAN AIR TRANSPORTATION: Tourist class.

RAILWAY TRANSPORTATION: First class.

MOTOR TRANSPORTATION: By motorcoach.

HOTEL ACCOMMODATIONS: Based on two persons sharing a room with twin beds and private bath, where available. If accommodations are not available at the hotels named in the itinerary, accommodations will be requested at similar hotels. Those desiring single rooms will be accommodated, subject to availability, at a supplementary charge.

MEALS Two **table d'hote meals** (continental breakfast, luncheon or dinner) are provided each day except in Paris, London, and Rome, where breakfast only will be provided. If ordering meals **a la carte,** the supplementary charge must be paid by the tour member to the hotel or restaurant. Meals en route and when traveling on trains, meals in restaurant cars or buffet cars, and after-meal coffee are provided.

SIGHTSEEING: As outlined in the itinerary and based on one seat in a motor-coach. Included are the services of an English-speaking guide and entrance fees to places of interest.

TRANSFERS: Included between airports, hotels and vice versa.

TOUR ESCORT: Provided for the land portion of the tour in Europe.

TAXES AND GRATUITIES: All taxes and gratuities throughout the European portion, so far as these are the same for all in the group and calculable in advance, are included in the tour arrangements. Individuals pay for all strictly personal and exceptional services.

PLANNING AND OPERATIONAL CHARGES: These are included in the per person tour prices.

NOT INCLUDED IN TOUR PRICES: Either luncheon or dinner, except in Paris, London or Rome where neither will be provided, airport taxes, cost of passport and visas, laundry, telephone calls, wines, mineral waters, liquors, food and refreshments as specified in regular tour arrangements.

POSSIBLE CHANGES: American Express Company reserves the right to cancel any tour before departure, in which event, the entire payment will be returned without further obligation on the part of the Company. Transportation schedule changes may cause extension or curtailment of the land portion, and there may be other instances in which changes become necessary or advisable. Any expense resulting shall be borne by the passenger and any saving refunded. **Tour prices are based on tariffs and costs in effect on Jan. 15. 1962, and are subject to change without notice in case of revisions therein before departure.**

GENERAL INFORMATION (Continued)

WITHDRAWALS: If illness or other imperative reason compels a member's withdrawal after a tour begins, American Express Company will refund all savings possible. The tour escort's written acknowledgment, with date and hour of absence or withdrawal, should be obtained at the time and presented with the claim to the New York office. **There will be no refund for an absence of less than two days or for missing occasional sightseeing or meal.** American Express Company reserves the right to require any individual to withdraw from any tour at any time for acts or conduct deemed detrimental to or incompatible with the interest, harmony, comfort or welfare of a tour as a whole. A refund covering the unfinished portion will be made to such individual as soon as possible, but without further obligation or liability on the part of the Company.

BAGGAGE: Each tour member may carry two suitcases free in Europe, provided neither bag exceeds a 12x18x26-inch measurement. Transatlantic air portion, passengers have a free baggage allowance of 44 lbs. American Express Company takes reasonable care to provide for handling ordinary baggage through customary and available facilities, but at the owner's risk and without liability on the part of the Company for damage, loss or pilferage.

TRAVEL DOCUMENTS: U. S. citizens must apply in person for passports at a Federal District Court or other authorized agency. Tour members of U. S. citizenship do not require visas. A valid smallpox vaccination certificate is required for re-entry into the U. S. Complete information, or requirements for citizens of other countries, is available on request from American Express.

MAIL: American Express offices abroad will endeavor to handle patrons' mail and cables according to instructions and as expeditiously as possible. However, neither American Express Company nor its affiliated or subsidiary companies shall be liable or responsible for any delay or loss of mails or cables.

TRAVEL FUNDS: Protect your travel funds by carrying American Express Travelers Cheques . . . available in denominations of $10, $20, $50 and $100 . . . acceptable anywhere.

RESPONSIBILITY: American Express Company and the Atlanta Art Association act only as agents for the airlines, owners or contractors providing means of transportation or other services, and all receipts, contracts and tickets are issued subject to any and all tariffs, terms and conditions under which any means of transportation or any other services whatsoever are provided by such airlines, owners or contractors, and issuance and acceptance of any such receipts, contracts and tickets shall be deemed to be consent to the further conditions.

(a) That neither American Express Company, nor the Atlanta Art Association, or any of their affiliated or subsidiary companies shall be or become liable or responsible for any loss, injury or damage to person or property in connection with any means of transportation or other services or resulting directly or indirectly from acts of God, dangers incident to the sea, fire, breakdown in machinery or equipment, acts of governments or other authorities, de jure or de facto, wars, whether declared or not, hostilities, civil disturbances, strikes, riots, thefts, pilferage, epidemics, quarantines, custom regulations, delays, or cancellations of or changes in itinerary or schedules, or from any causes beyond the Company's control, or for any loss or damage resulting from improper or insufficient passports, visas or other documents, and that neither the Company nor any of its affiliated or subsidiary companies shall be or become liable or responsible for any additional expense or liability sustained by the Purchaser as a result of any of the foregoing causes; and

(b) That the tickets and/or contracts in use by any airline, owner or contractor providing means of transportation or other services shall constitute the sole contract between such airline owner or contractor and the Purchaser of the tour and/or the tour member.

NOTICE: All arrangements for transatlantic transportation are made under charter-contracts between the Atlanta Art Association and the air-carrier. The air-carriers are not to be held responsible for any act, omission or event during the time passengers are not on board the aircraft. The passage contract in use by the airline when issued shall constitute the sole contract between the carrier and the purchaser of this tour and/or the passenger.

4413-1-62 (FET) PRINTED IN U.S.A.

The Atlanta Journal

SPECIAL EXTRA

"COVERS DIXIE LIKE THE DEW"

Vol. LXXX, No. 85 | Tel. JA. 2-5050—P.O. Box 4689 | Atlanta (2), Ga., Sunday, June 3, 1962 | 18 Pages | Price Five Cents

114 Georgians Killed In Fiery Paris Jet Crash

United Press International Photo

CHARRED SECTION OF TAIL ONLY RECOGNIZABLE PART OF PLANE
Guards Stand by Wreckage of Air France 707 Where 129 Died

101 Atlantans Among Dead; Toll Sets Record

Combined From Wire Reports

PARIS, June 3—The crash here Sunday morning of an Air France jetliner—killing 129 persons including 101 Atlantans and 13 other Georgians—stunned the nation and draped Georgia in black.

It was history's worst single plane commercial air disaster.

The airliner crashed and burned on takeoff at 6:29 a.m. (Atlanta time) as the pilot apparently frantically tried to brake it to a halt.

THE ONLY THREE survivors among the 122 passengers and 10 crew members were a steward and two stewardesses. The steward is in grave condition.

Of the 129 dead, 114 were from Georgia, eight were from other areas and seven were members of the crew.

The passenger lists indicated that 27 married couples were killed in the crash.

No arrangements have been reported for returning the bodies of the victims to their former residences.

* * *

THE CRASH wiped out in a fiery flash the group from Atlanta who had been touring Europe's art centers and were taking off on a flight chartered by the Atlanta Art Association for the return trip to Atlanta, via New York.

Orly Airport authorities said Sunday night they found tire traces along 500 yards of the runway indicating that the veteran pilot, Capt. Roland Hoche, had realized he was not getting off the ground and had slammed on the brakes to try to stop the speeding airliner.

* * *

RAFAEL GARCIA, a middle-aged investigator who lives near the runway and has heard hundreds of planes take off, said he heard the sound of the engines like a "noise of desperation" and he knew the plane was in trouble.

"It is a thing I have thought of many times," he said. He said he looked in time to see the plane nose into the ground. There was a terrible explosion and black clouds of smoke covered the scene, he said.

* * *

THE PLANE BROKE into flaming segments. The two hostesses and steward in the after section escaped death when the four-story high tail section broke off and remained intact while 63 tons of fuel poured through the fuselage and incinerated the passengers strapped in their seats.

The two girls suffered minor hurts. The steward was reported in grave condition.

* * *

AIR FRANCE announced that in addition to the passengers from Atlanta, a French airline representative and seven crewmen were killed. The bodies were first taken to an improvised morgue at the airfield and then into several morgues in Paris to await identification and burial instructions.

The bodies were charred beyond recognition. In most cases identification was expected to be a long and difficult process.

* * *

THE WRECKAGE slashed down the runway to within 100 yards of the fairly densely populated village of Villeneuve le Roi which borders the airport.

It was believed that the pilot might have been trying to avoid crashing into the village itself.

The chunks of flaming wreckage of Flight 707 were scattered over hundreds of yards. They caused small fires in the village where windows were smashed and chimneys toppled.

* * *

THE CRASH snuffed out the lives of a broad segment of Atlanta's cultural leadership and

Turn to Page 4, Column 7

Sad News At Church

Many Atlantans learned of the tragedy at church Sunday morning.

At First Presbyterian Church, some first heard the sad news from the minister, Dr. Harry Fifield. Dr. Fifield had been talking by telephone with relatives and friends of the victims—some of whom were members of First Presbyterian. He reached the pulpit several minutes after the 11 a.m. services had begun.

After making a brief announcement about the crash, Dr. Fifield offered a special prayer for those killed in it and the bereaved. He asked God to be with the relatives and friends through their loneliness and grief.

Dr. Fifield changed his announced sermon to one on the Resurrection.

The 11 a.m. service from First Presbyterian was broadcast over WSB.

AIR FRANCE OFFICE

Quiet Question, Then Heartbreak

By PAT WATTERS

"Were you expecting someone on the plane?"

This was the quiet question calmly put in a tiny French accent by Mrs. Collette Lautzenhiser, helping answer the buzzing telephones in the office of Air France in downtown Atlanta Sunday.

She bent forward a moment for the answer, then asked: "Who were you expecting?" And then tensely she ran her hand down a long list on the desk before her.

Then: "They were on the plane." And: "Oh my goodness, I am so sorry."

* * *

A PARISAN, employed on the air lines office for the past three years, married to an Atlantan, Mrs. Lautzenhiser said between buzzings of the phone:

"I have never had to do anything like this. It is the worst time in my life."

She said the people whom she had to tell or confirm the tragic news were taking it "so well."

"They are so nice. So much more cooperative than I expected. They seem to understand it is a terrible time for us, too . . ."

In the office, fronting on Forsyth Street, people stood quietly talking, taking it in.

* * *

A RADIO newsman's voice, phoning in his story, came loud: "Atlanta is mourning the loss if its cultural leadership. . . ."

Robert Gerson was dressed in shorts and a T-shirt when he heard that his parents, Mr. and Mrs. Saul Gerson, had been killed. He walked about the office, accepting words of sympathy, pats on the back.

He said a friend of his had taken his parents to the airport in Paris, had seen the crash and had telephoned him.

It was the first trip abroad for his parents, he said. "They had been talking about it all their lives. They were so happy. That's all my sister and I have to hold onto."

* * *

"THIS IS AWFUL," said the radio newsman, through with his story. "They really were the cultural leadership—the people who really cared."

Piped-in band music played on.

Turn to Page 4, Column 2

LIST OF DEAD IN PARIS CRASH

Here is a list of passenger casualties aboard the Air France plane that crashed in France Sunday. The list was provided by Air France and checked against a list of those on a tour provided by the American Express Company

Those from Atlanta:

Mrs. C. A. Adair of 58 Montclair Dr., NE.
Mr. and Mrs. Tom Chris Allen of 3633 Tuxedo Rd., NW.
Mrs. Henrietta C. Ayer of 536 West Paces Ferry Rd., NW.
Paul Barnett, 3456 Piedmont Ave., NE.
Mrs. Ralph J. Barry of 2914 Arden Rd., NW.
Mrs. E. W. Bartholomai of 3148 Lenox Rd., NE.
Mrs. W. P. Bealer of 286 Colonial Homes Dr.
Mr. and Mrs. George Beattie of 3047 East Pine Valley Rd., NW.
Mrs. Frances Beers of 2637 Peachtree Rd., NE.
Mrs. Marion T. Benson of 3301 Habersham Rd., NW.
Mr. and Mrs. Randolph Berry of 376 Manor Ridge Dr., NW.
Mrs. E. Milton Bevington of 591 Valley Green Dr., NE.
Mr. and Mrs. Roy Bixler, 1137 Mason Woods Dr.
Mrs. David C. Black, 3567 Paces Valley Rd., NW.
Katherine Bleckley of 717 Piedmont Ave., NE.
Dr. and Mrs. Harry Boon of 167 Boling Rd., NE.
Mr. and Mrs. Morris Brandon Jr. of 671 W. Paces Ferry Rd., NW.
Mrs. Fred Brine and Dorothy Brine of 164 Peachtree Way, NE.
Mr. and Mrs. Fred W. Bull, Ellen Bull and Betsy Bull of 495 Westover Dr., NW.
Mrs. Mary Bull of Ponce de Leon Apts.
Mrs. Ezekiel S. Candler of 3796 Club Dr., NE.
Mr. and Mrs. William A. Cartledge of 4 Maddox Dr., NE.
W. D. Cogland of 871 Vern St., SE.
Mr. and Mrs. Reuben Crimm of 637 Old Ivy Rd., Northeast.
Mrs. L. W. Dilts of 505 Timber Valley Rd., NE.
Paul Doassans, Air France representative in Atlanta, 31 Lakeview Ave., NE.
Mr. and Mrs. Saul Gerson of 1240 Carol Lane, Northwest.
Mr. and Mrs. E. B. Glenn of 15 Vernon Rd., NW.
Mrs. J. M. Henson of 12 Chatham Rd., NW.
Mr and Mrs. Redfern Hollins of 1208 Moores Mill Rd., NW.
Mrs. Ewing Humphries of 3167 Downwood Cir.
Mr. and Mrs. C. Baxter Jones Jr., of 3475 Tuxedo Rd., NW.
Mr. and Mrs. Arnold Kaye of 801 Douglas Rd., Northeast.
Mr. and Mrs. Thomas H. Lanier of 2575 Howell Mill Rd., NW.
Mr. and Mrs. Thomas G. Little of 1215 E. Beechwood Dr., NW.
Mrs. Hinton Longino of 2983 Habersham Rd., Northwest.
Louise Loomis of 239 Fifteenth St., NE.
Dr. and Mrs. Allen P. McDonald of 1938 Peachtree Rd., NW.
Dr. and Mrs. Christopher J. McLoughlin of 417 Hillside Dr., NW.
Ruth McMillan of 85 Beverly Rd., NE.
Mrs. William Merritt of 181 Peachtree Battle Ave., NW.
Mrs. Lawton Miller of 3191 Argonne Dr., NW.
Mrs. Roy Minier of 85 Walker Terrace, NE.
Mrs. Robert Emmett Mitchell of 2025 Peachtree Street.
Ruth Morris of 710 Peachtree St.
Mrs. Anna Mulcahy of 2795 Peachtree Rd., NE.
Mr. and Mrs. David J. Murphy of 87 E. Wesley Rd., NE.
Robert S. Newcomb of Ponce de Leon Apts.
Margaret Nutting of 825 Piedmont Ave., NE.
Mr. and Mrs. Del R. Paige of 2952 Howell Mill Rd., NW.
Mrs. Harvey Payne, 228 Camden Rd., NE.
Mr. and Mrs. Robert Pegram of 3180 Arden Rd., Northwest.
Mrs. P. H. Perkins Jr., of 5450 Peachtree-Dunwoody Rd., NW.
Homer S. Prater Jr. of 3687 Peachtree Rd., NE.
Mrs. Marion Pruitt of 3188 Argonne Dr., NW.
Mrs. Clifford N. Ragsdale of 2814 Peachtree Rd., NW.
Mrs William Richardson of 38 Peachtree Cir., Northeast.
Mr. and Mrs. Roby Robinson of Biltmore Apartments, NE.
Mr. and Mrs. W. J. Rooke of 3584 Tuxedo Rd., NW.
Mrs. Helen Seydel of 15 Lakeland Dr., NE.
Mr. and Mrs. Charles A. Shaw of 61 Castle Falls Dr., NE.
Mrs. R. K. Stow of 422 Emory Dr.
Mrs. M. D. Therrel of 2000 W. Paces Ferry Road, NW.
Mrs. T. L. Tidmore of 86 Sheridan Dr., NE.
Mrs. Paul Turner (Margaret Turner) of 60 Montgomery Ferry Dr., NE.
Mrs. Frank Virgin of 1 Vernon Rd., NW.
Mr. and Mrs. Sidney Wien and Joan Wien of 3700 N. Stratford Rd., NE.
Mrs. Rosalind Williams of 3945 Club Dr., NE.
Mrs. Lyslo Williamson of 42 25th St., NW.
Mrs. Walter Wilson, 3349 Piedmont Rd., NE.
Vasser Woolley of 1071 Techwood Dr., NW.

Turn to Page 4, Column 1

Atlanta's Great Loss Appalls City Leaders

Mayor Heading for Paris; Tragedy Hits Many Fields

By RALEIGH BRYANS

An overwhelming sense of loss—personal, cultural, social and economic—swept Atlanta leaders when they learned of the tragic air crash in Paris early Sunday.

Almost to a man or woman, the Atlantans who died in the crash had been deeply involved in the more vital phases of community life.

* * *

MAYOR IVAN ALLEN, noting this, reacted for the city as a whole by ordering City Hall flags flown at half-mast and by preparing, personally, to fly to Paris to help as he could there.

"With this much of Atlanta there, I think we ought to be on the scene," he said.

* * *

SEEKING TO SPEAK for the city as a whole, the mayor declared:

"Atlanta has suffered her greatest tragedy and loss. Our deepest sympathy goes to the hundreds of families and thousands of friends of the victims . . .

"There is no way to express adequately our sympathy to these families but to say to them that everything possible will be done to show our deep sense of appreciation for their many contributions."

* * *

IN WASHINGTON, D.C., James V. Carmichael, chairman of the board of the Atlanta Art. Assn., prepared to cut short a business trip and return to Atlanta early Monday morning.

He already had arranged by telephone for the Atlanta Art Association's executive committee to meet Monday morning to take the emergency steps occasioned by the tragedy.

"It's like an atomic bomb had hit Atlanta," said Mr. Carmichael. "It is a most tragic thing for all of us and at the art association, it has simply wiped out our basic support. These were the hard workers, the people we depended on."

* * *

ONE OF THE sad duties of the executive committee at its meeting Monday will be to elect a new president. The incumbent president, Del R. Paige, was one of the crash victims.

"But the first thing we have got to do is offer some consolation to these families," said Mr. Carmichael.

The air crash cost Mr. Carmichael wrenching personal losses and these helped to indicate how multiple and intertwined is the grief so many Atlantans shared.

* * *

FOR MR. CARMICHAEL, there

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Atlantan Offers Help in Paris

Mr. and Mrs. Harvey Hill of Tuxedo Road were in Paris at the time of the crash.

Mr. Hill sent word to Atlanta that he will remain there to help friends and survivors of the victims in any way possible.

Mr. Hill can be reached at the Hotel Lotti, telephone Richelieu 9384.

CAB Prober Joins French Crash Check

By DOUGLAS KIKER
Atlanta Journal Washington Correspondent

WASHINGTON, June 3—A flight test engineer from the Civil Aeronautics Board has left here, bound for Paris, to investigate the Air France crash that killed more than 100 Atlantans early Sunday morning.

CAB officials identified the investigator as George W. Haldeman. They said he will act as an observer in the investigation at the invitation of the French Government.

* * *

HOWEVER, the bulk of the investigative work surrounding the crash will be done by the French, according to Leon Tanguay, deputy director of safety for the CAB.

He said Mr. Haldeman will be in Paris to determine whether or not any immediate corrective actions are needed on future Boeing 707 jet operations.

* * *

MR. HALDEMAN may be joined later by other investigators from the board, if they are needed, Mr. Tanguay said.

The Civil Aeronautics Board investigates crashes in foreign lands only when the plane is of American make, as the Boeing 707 was.

By MARGARET TURNER

Last Report on Group Told of Virus Epidemic

EDITOR'S NOTE: The following story, written from Rome, Italy, was Margaret Turner's last report on the activities of the Atlanta Art Association tour group which met death Sunday in Paris. The story was published in Friday's Atlanta Journal.

By MARGARET TURNER
Atlanta Journal Club Editor

ROME, Italy, June 1—A virus which struck members of the Atlanta Art Association tour group in Venice has just about run its course. Patients are now on the mend. Laryngitis still plagues most of us, however, which doesn't help matters when it comes to the language barrier.

Some say the virus was caused by exposure. But we can't decide if we had been exposed to too many paintings and nude sculpture, too many dark and dank castles, too many steps, too much rain, or too much of each other.

* * *

SOMEONE suggested that it might be the water that downed us. And while wine is consumed by some as a water substitute, many unwary souls drink water anywhere and everywhere without any difficulties. Mrs. R. K. Stow of Atlanta drops a purifying pill in each glass before drinking while some have found that a dash of Scotch or Bourbon makes the best water purifier in the world.

In Florence a doctor dispensed sulpha drugs and got most of us on our feet for the grand tour of the Pitti Palace and Uffizi Galleries. But we were a sad looking bunch of coughing individuals. There are 32 art galleries in Florence but no one attempted to do them all. In fact, we only scratched the surface during our short visit.

Today in Rome, sick or well, nobody intends to miss the sights in this Ancient city. It's stupendous!

We run into Atlanta people everywhere we go. On Rome's famous Via Veneto were were surprised to see Lee Jordon, formerly with WSB, now with CBS in New York, who asked about everybody in Atlanta. He's on vacation, but had his camera and "mike" just in case. Like always the story is the thing.

* * *

IN LONDON we saw the Val Blackmalls at the little pub on the Thames were Tony Armstrong-

Turn to Page 4, Column 1

PINEY WOODS PETE Says:

DEAR MISTER EDITOR:

I've been concerned lately by the attitude of so many young people who reach adulthood looking mostly for economic safety, short work hours, and eventual retirement on pensions and Social Security permitting easy living without worries in later years.

It wasn't that way when I grew up, although I'd have welcomed at least some of these advantages. Most of us chiefly wanted a chance to make our way to success as far as our abilities could carry us.

So, I was pleased to read that a survey of 1962 U.S. college seniors revealed new standards are showing up. They value comforts, but are restless, want challenges, want to make "significant contributions, to do something worthwhile." That's more like it ought to be.

Yours truly,
PINEY WOODS PETE.

"Georgia is my Home"

presented by the fifth grades

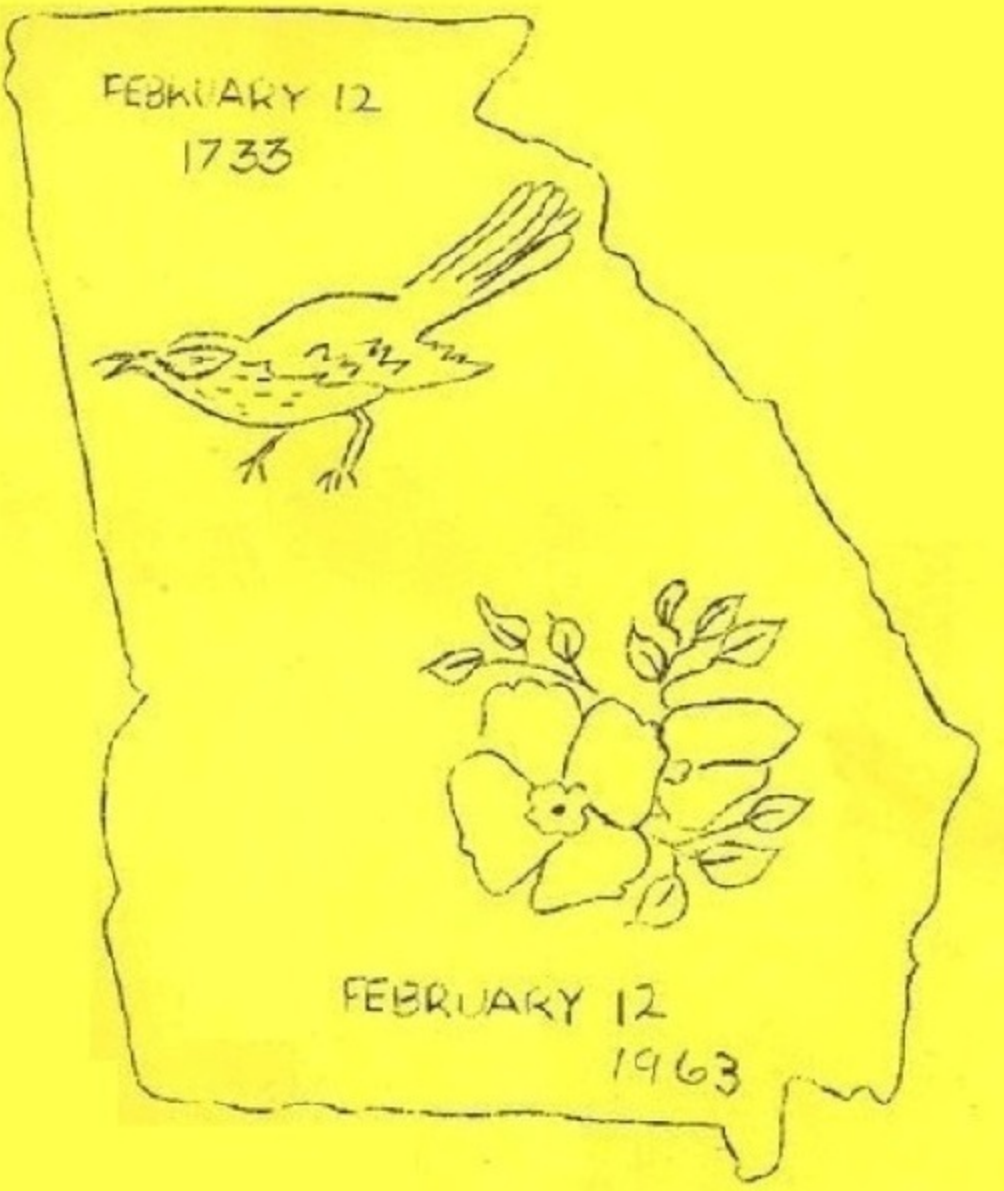
Westminster Middle School

Scott Hall Auditorium

300 seats

February 12, 1963

GEORGIA IS MY HOME



PRESENTED BY THE FIFTH GRADES

WESTMINSTER MIDDLE SCHOOL TUESDAY FEBRUARY 12, 1963

MIDDLE SCHOOL AUDITORIUM

PROGRAM

FLAG BEARERS — Tommy Hick, Johnny Turrentine

FLAG SALUTE

Led by: — Drew Beattie, Arthur Martin

GEORGIA FLAG ALLEGIANCE

"I pledge allegiance to the Georgia flag and to the principles for which it stands: Wisdom, Justice, and Moderation."
(Approved March 28, 1935)

UNCLE REMUS — KENT STEPHENS

BRER RABBIT — ELIZABETH POER

BRER B'AR — ANDREW SMITH

TABLEAU I

OGLETHORPE AND HIS COLONISTS ARE GREETED BY TOMO-CHI-CHI AND THE YAMACRAW INDIANS — February 12, 1733

General James Edward Oglethorpe — Tommy Hicks

Tomo-Chi-Chi — Jim Porter

Mary Musgrove — Leslie Spiegel

Yamacraw Indians: — Jeff Bean, Mary Miller, Mike Monk, Johnny Turrentine

First English Georgians — Ricky Frederick, Bill Funkhouser, Whitney Starkes, Debbie Gunter, Emily Hanahan

---

SALZBURGERS SETTLE AT EBENEZER — March 17, 1734

Salzburgers: — Corrine Appleby, Lyn Brown, Susan Hanger, Marti Merritt, Anise Williams

SCOTTISH HIGHLANDS SETTLE AT DARIEN — January, 1736

Scots: — Mark Wilson, Arthur Martin

TABLEAU II

BATTLE OF BLOODY MARSH, ST. SIMON'S ISLAND — July 7, 1742

"We are resolved not to suffer defeat; we will rather die like Leonides and his Spartans, if we can but protect Georgia and Carolina and the rest of the Americas from Desolation."

Oglethorpe to the Trustees

Tories: Perry Ballard, Hank Etling, Ed Dubose, Steve Cowee, Stephen Slade, Skipper Merriam, Grant Wilmer

Spaniards: Jeff Bean, Grady Black, Ricky Frederick Bill Funkhouser, Tommy Hicks, Whitney Starkes

TABLEAU III

THE LIBERTY BOYS MEET AT THE LIBERTY POLE IN FRONT OF TOOMB'S TAVERN IN SAVANNAH — June, 1775

Liberty Boys: Ricky Almand, Beau Beaumont, Grady Black Ricky Frederick, Tommy Hicks, Whitney Starkes

Citizens: Kathryn Eros, Bill Funkhouser, Fran Galloway Mary Miller, High Mims, Mike Monk, Claire Moore, Sidney Quin, King Shaw, Nettie Yow

TABLEAU IV

NANCY HART, "THE WAR WOMAN" OF GEORGIA, HELPS THE WHIGS BY CAPTURING FIVE TORIES — 1779

Aunt Nancy Hart — Peggy Hatcher

Sukie — Ebby Dinkins

Tories: Perry Ballard, Ed Dubose, Hank Etling Stephen Slade, Grant Wilmer

Chorus:

Lyn Brown
Frances Dannals
Rebecca Frazer
Polly Gabelein
Fran Galloway
Kay Galloway
Debbie Gunter
Kitty Hodgson
Julia LeCraw
Caroline McCart
Nancy Lee McKenzie
Claire Moore
Missy Read
Betty Sanders
Mollie Webb
Ann Yancey

MRS. NATHANAEL GREENE AND ELI WHITNEY DISCUSS THE IDEA OF A COTTON ENGINE 1793

Mrs. Nathanael Greene — Caroline McCart

Eli Whitney — Whitney Starkes

TABLEAU V

GOLD, GOLD, THAT'S WHAT I WANT — Dahlonega area, June 1829

Miners:

Ricky Almand	Susan Hanger	Donald Mitchell
Corinne Appleby	Peggy Hatcher	Mike Monk
Brook Armsby	Tommy Hicks	Sidney Quin
Drew Beattie	Jim Howell	King Shaw
Bill Buzzell	John Lamberson	Tommy Towles
Kathryn Eros	John Lochridge	Anise Wallace
Lewis Farinholt	Skipper Merriam	John Wilson
Bill Funkhouser	Marti Merritt	Mark Wilson
Ricky Frederick	Mary Miller	Comer Yates
Kay Galloway	Hugh Mims	Nettie Yow

TABLEAU VI

PRESIDENT WASHINGTON VISITS MULBERRY GROVE PLANTATION 1791

President Washington — Arthur Martin

Polka Dancers:

Kathy Chapman	Peggy Hatcher	Perry Ballard	Jim Howell
Nancy Curry	Kitty Hodgson	Drew Beattie	John Lamberson
Frances Dannals	Julia LeCraw	Richard Boger	Arthur Martin
Alice Edwards	Caroline McCart	Steve Cowee	Stephen Slade
Kay Galloway	Nancy Lee McKenzie	Weston Croft	Frank Spratlin
Isabel Gupton	Claire Moore	Ed Dubose	Grant Wilmer
Mollie Webb	Missy Read	Hank Etling	Comer Yates

TABLEAU VII

"NOBODY KNOWS DE TROUBLE I'VE SEEN" 1861 - 1865

Slaves: Brook Armsby, Clement Bloom, Alice Franklin
Gordon Imrie, Steve Shepherd

THE GREAT LOCOMOTIVE CHASE — April 12, 1862

THE GENERAL: Bill Buzzell, John Wilson, John Lochridge, Weston Croft

THE TEXAS: Jim Howell, Hughie Howell, Bill Glenn, Comer Yates

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The post-war period produced writers of great note. Joel Chandler Harris' tales written about Uncle Remus for the Constitution soon had the whole country "laffin' and laffin.'" Frank Stanton, another writer for the Constitution, gained renown for his beautiful poetry.

Joel Chandler Harris — Drew Beattie

Frank Stanton — Richard Boger

TABLEAU VIII

"MIGHTY LAK A ROSE" — Words by Frank Stanton

Flautist — Alice Edwards

Stanton family:

Mother	Julia LeCraw
Father	Richard Boger
Grandmother	Kay Galloway

Chorus:

Frances Dannals	Nancy Lee McKenzie
Rebecca Frazer	Claire Moore
Polly Gabelein	Betty Sanders
Fran Galloway	Mollie Webb
Caroline McCart	

SONG: GEORGIA IS MY HOME — Entire Cast

Acknowledgements:

Accompanist: Mr. Richard Gilchrist
Choreography: Mrs. Ray Williams, Miss Judy Beasely
Costumes: Mother's Committee, headed by Mrs. E. R. Dubose, Mrs. W. P. Ballard

To Mr. Galloway, Principal of the Middle School, our heartfelt appreciation for his untiring work and great understanding.

Written and produced by Mrs. John E. Cook with special musical numbers written by the late John E. Cook.

Students Salute State with Presentation of Georgia Day Pageant

Students of Westminster Middle School staged a special salute to the state in observance of Georgia Day, with youngsters portraying well-known figures in the state's history. The trio at the left represented fictional characters created by Joel Chandler Harris, with Kent Stephens in the role of Uncle Remus, Elizabeth Poer as Br'er Rabbit and Andrew Smith as Br'er Bear.

"Oliver!"

National Tour

Atlanta Municipal Auditorium 5500 seats

November 24, 1964

OLIVER!

The Sensational Musical Hit

JULES MUNSHIN

Jules Munshin, who plays Fagin, lovable master of thievery and trickery in "Oliver!," has become a household name in stage and screen comedy for the past two decades.

Before taking on the role of instructing his merry band of English urchins in the practical profession of pocket picking, Munshin appeared in the successful Broadway revue "Show Girl." He also starred in the recent musical, "The Gay Life."

Munshin first arrived on Broadway in 1945. Fresh from the Army but still in uniform, he made his debut in "The Army Play by Play." His first major role came soon after in the smash hit, "Call Me Mister," for which he won the Donaldson Award.

Then it was off to Hollywood for the versatile performer, where he played comic starring roles in "Take Me Out to the Ball Game," "On the Town," "Easter Parade," "Ten Thousand Bedrooms" and "Silk Stockings."

He returned to New York to star with Mary McCarthy and Pearl Bailey in "Bless You All" and then proved that talent knows no national boundaries with his performance in the French film, "Nous Irons a Monte Carlo." Appearing with Munshin in the film was a then unknown actress named Audrey Hepburn.

The road is no stranger to Munshin. He toured in "Janus," "The Great Sebastians" and "Anniversary Waltz." And his is a familiar face on television, where audiences have seen him on many of the major shows.

If the role of Fagin requires skill in sly teaching techniques, Munshin comes well equipped. He is the author of "Dear Anybody—Or the Crafty Letter Writer," a humor primer on the art of correspondence.

JOAN EASTMAN

Blonde Joan Eastman crosses the country for a second time as the leading female star in a top Broadway hit with her current role as Nancy in the Henry Guettel-Arthur Cantor touring company of "Oliver!"

In addition to her current journeyings in the musical version of Charles Dickens' classic "Oliver Twist," the Minnesota born-and-bred actress-singer won the hearts of national audiences in last season's American tour of "Stop the World—I Want to Get Off." She also replaced Britain's Anna Quayle in the show on Broadway.

Her talent as a thespian has taken her outside the United States. She toured Germany and France for the Defense Department and Brazil for the State Department.

The statuesque Miss Eastman was born in Blomkest, Minn. When her grandfather emigrated to Minnesota from Sweden, he changed the family name from Ostman to Eastman, making the pronunciation less difficult.

An only child surrounded by aunts and uncles, the blue-eyed beauty gave no thought to a career in the theatre until she became a student at the University of Minnesota. She was graduated as a speech and drama major. Very much the thespian now, the rangy Miss Eastman has studied with Lee Strasberg of the famed Actors Studio and is a serious voice student.

Miss Eastman was a star of "The Young Abe Lincoln" in New York and has appeared extensively in repertory in Minneapolis. Her roles included Stella in "Streetcar Named Desire," Antigone in Anouilh's version of that drama, Kate in "Taming of the Shrew," Sabina in "Skin of Our Teeth," Goneril in "King Lear," Yetta in "Barefoot Boy With Cheek," Annie Oakley in "Annie Get Your Gun" and Old Judea in "Under the Gaslight."

LIONEL BART

LIONEL BART is the first author-composer ever to have three hit musicals playing simultaneously to capacity audiences in London: "Lock Up Your Daughters," "Oliver!" and "Blitz!," which he also directed. In a remarkably short time, this young Londoner has emerged as the prime factor in British popular music, and, with the current production of "Oliver!" in this country, his popularity here is gaining at an amazing rate. Only six years ago he appeared on the British music scene as the writer of hit songs for an overnight teenage idol named Tommy Steele. He continued to write film scores for Steele, and then discovered more new singers for whom he wrote songs which kept him and them in the hit parade for a continuous period of three years. Having established a huge teenage audience, he then became interested in writing for the theatre. The aforementioned "Lock Up Your Daughters" and the musical "Fings Ain't Wot They Used T'Be," for which Bart also wrote music and lyrics, moved him into the forefront of young show writers. For almost two decades now, the Atlantic Ocean has been a one-way route, with American musicals being exported to Great Britain. But Bart, the author-lyricist-composer-director, is changing all that. He recently finished a musical adaptation of "The Hunchback of Notre Dame," and a new musical "Maggie May."

DALE MALONE

Dale Malone's magnificent tenor voice has been applauded from coast to coast. Recently he was heard singing the title role in a Milwaukee, Wisc. production of Verdi's opera "Otello," and on Broadway in "The Unsinkable Molly Brown," and "Tovarich."

Mr. Malone has also appeared with the West Bay and San Francisco Opera Associations in California, the Music Festival in San Juan, Puerto Rico, and in numerous summer theaters. Included are Cape Cod Melody Tent, North and South Shore Music Circuses in Massachusetts, Melodyland in Anaheim, California, Melody Top in Chicago and Milwaukee, Meadowbrook Dinner Theater in Cedar Grove, New Jersey, and the Brunswick Summer Playhouse in Maine.

Mr. Malone has made two feature Hollywood films in the past year--"Quick, Before It Melts" with George Maharis and Robert Morse, and "Honeymoon Hotel" with Robert Goulet and Mr. Morse. He recently appeared as guest star on the popular television series "Dr. Kildare" playing the title role in "Charlie Wade Makes Lots of Shade."

LU LEONARD

Born of theatrical parents, Lu Leonard joined their vaudeville act at the age of six. Since then, she has appeared in every medium of show business.

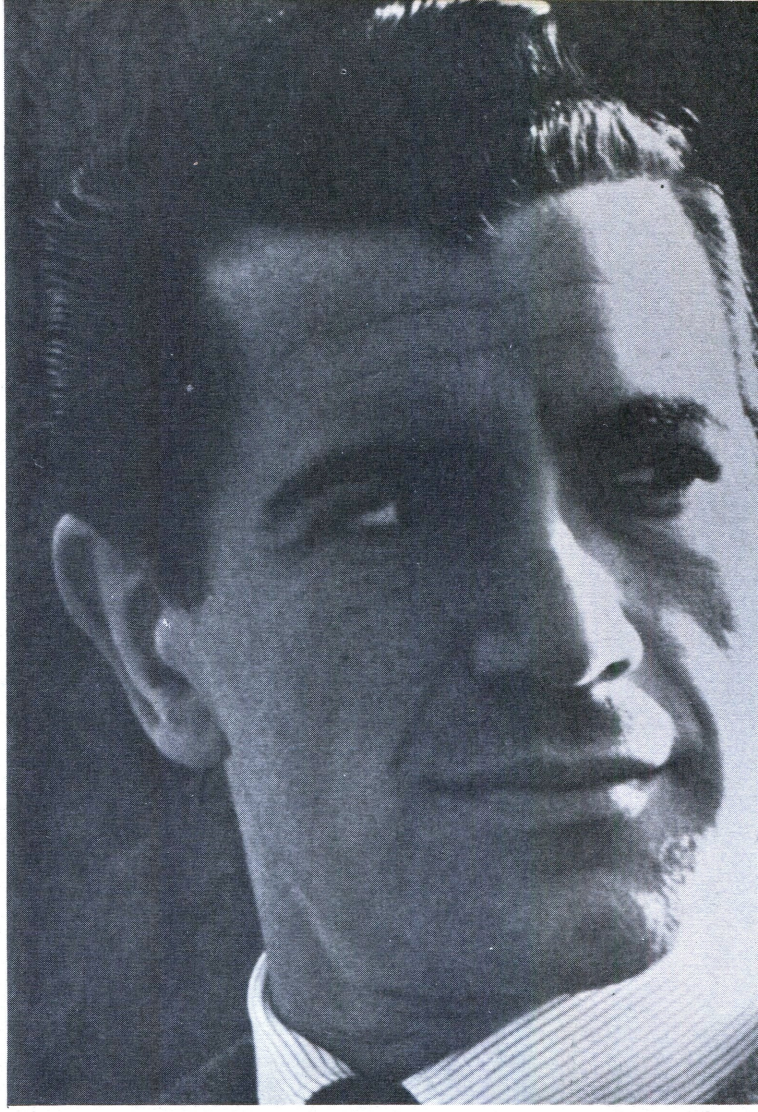
Her Broadway credits include Mae in "The Pajama Game," Rachel in "Plain and Fancy," Myrrhina, opposite Cyril Ritchard in "The Happiest Girl in the World," "The Gay Life" and "Bravo Giovanni," which marked the Broadway debut of Metropolitan Opera bass-baritone Cesare Siepi.

She was Mrs. Peachum in the long-running off-Broadway hit, "Threepenny Opera" and she toured in the national company productions of "Plain and Fancy" and "The Music Man."

Video audiences have seen her on "December Bride," "Life of Riley," "Red Skelton Show," "Studio One," "Omnibus," "American Musical Theatre," "Mike Wallace Show," "Car 54," "Route 66" and "The Patty Duke Show."

Miss Leonard's experience along the straw-hat trail includes such roles as Bloody Mary in "South Pacific," Nettie in "Carousel," Mabel in "Pajama Game" and Sister in "Damn Yankees."

VINCENT BECK



Lanky Vincent Beck, a member of the famed Actor's Studio and a graduate of the American Academy of Dramatic Arts has received training in the theatre arts by such distinguished craftsmen as Stella Adler, Lee Strasberg, Phil Loeb and Frank Corsaro.

The bass-baritone was understudy to Boris Karloff in "Peter Pan" on Broadway. His other credits along the Great White Way include "Moon Besieged," "Irma La Douce," "Gypsy," "Bells Are Ringing," "The Lark," "Night Music," "Almost Crazy" and "Flag is Born."

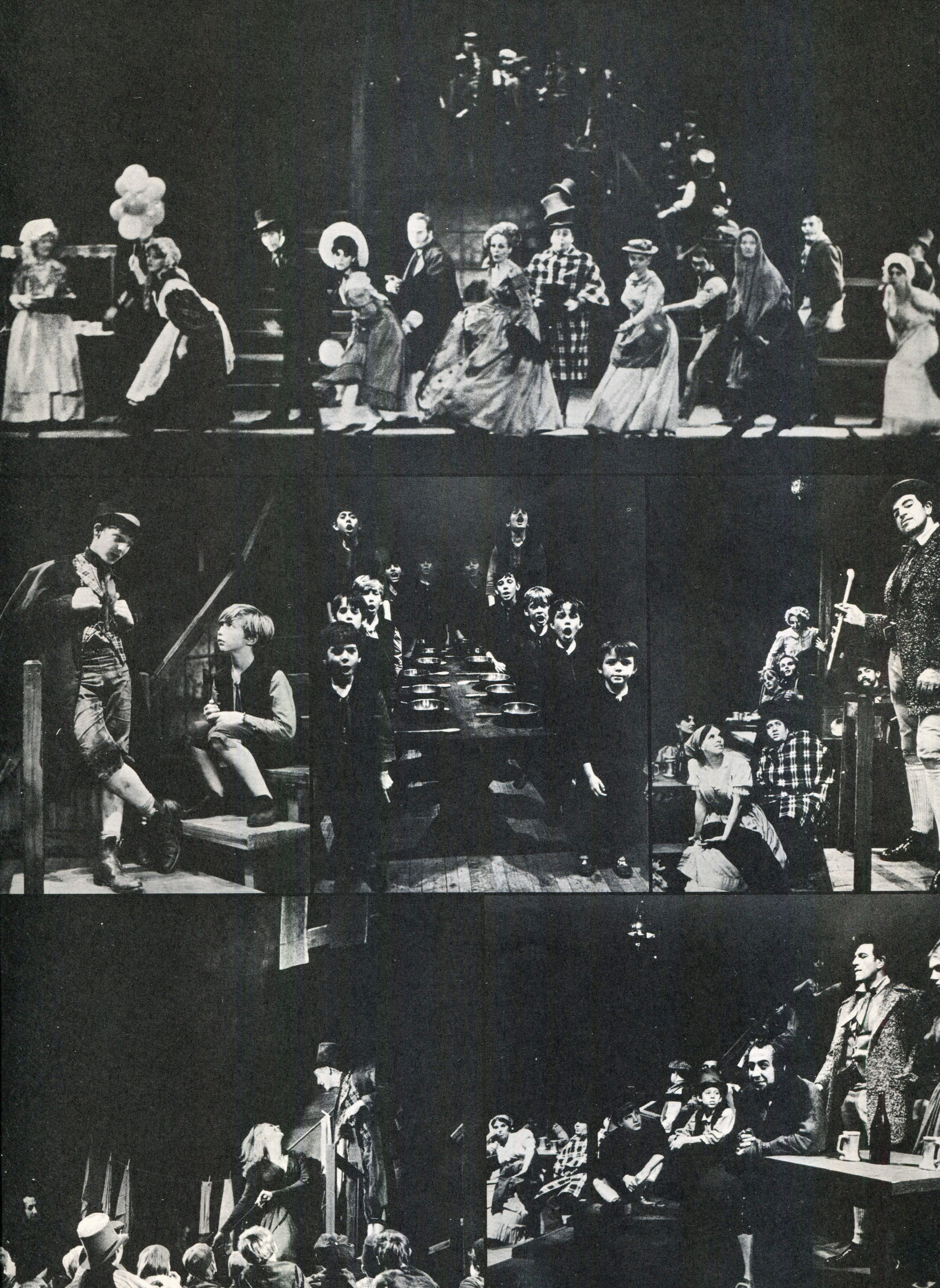
A specialist of sorts in dialect, he has mastered such accents as Hungarian, French, German, Italian, Irish, Russian, Spanish, Scandinavian, "New Yorkese" and Cockney.

The six-foot-two inch thespian has had leading roles in stock productions of "Bells Are Ringing," "Gypsy," "Annie Get Your Gun," "Guys and Dolls," "Happy Hunting," "Streetcar Named Desire," "Picnic," "Room Service," Jud in "Oklahoma" and Jigger in "Carousel."

In addition to a number of industrial shows, Mr. Beck has been seen on such impressive video programs as "The Doctors," "Voice of Firestone," "Philco," "Phil Silvers" and "The Goldbergs."

JAMES BEARD

James Beard marks his fourth national tour with this production. Theatre audiences have seen him in the recent past in "The Caine Mutiny Court Martial" with William Bendix, "Merton of the Movies" with Buster Keaton, and last season as Judge Bowling Green in the award winning children's musical "Young Abe Lincoln." In New York, Mr. Beard has appeared on Broadway in "The Egg" with Dick Shawn and off-Broadway in the New York Shakespeare Festival's "Henry V," "Smiling The Boy Fell Dead," "Detective Story," and the critically acclaimed production of Ionesco's "Rhinoceros" at the Charles Playhouse in Boston. In addition to his stage experience, Mr. Beard has appeared on television in several episodes of both the "Naked City" and "The Defenders" and in two feature films, "The Cobweb" and "Ransom" both for MGM. A native New Yorker raised in Hollywood, California, Mr. Beard and his wife Elizabeth now make their home in Manhattan.



JOSEPH BOLAND

Joseph Boland made his Broadway debut in 1928 as a soldier in a play called "Conflict" shortly after graduation from the College of Wooster, Ohio, where he had already shown interest in a career in the theatre. He has since become a veteran performer, his credits including 55 weeks in "Goodbye My Fancy" with Madeleine Carroll, "The Rope Dancers" with Siobhan McKenna and Art Carney and "Third Best Sport" produced by the Theatre Guild with Celeste Holm.

He was a member of Helen Hayes' American Repertory Company touring the Middle East in 1961 and he has appeared on numerous network television shows and in summer stock. His image is projected onto a screen 72 times a day currently in a Chrysler movie at the New York World's Fair.

PATRICIA DRYLIE

Toronto-born Patricia Drylie started ballet training at age six. She has been appearing professionally since she was thirteen, when she made her professional debut as soloist with the Volkoff Canadian Ballet. After enjoying a lengthy reign as ballerina with New York's Radio City Music Hall, she danced on Broadway in the revival of "On Your Toes" and in the original production of Lerner and Loewe's "My Fair Lady." She has appeared as dance soloist in the major Summer Theatres in a list of musicals which includes "Call Me Madam," "Song of Norway," "Up in Central Park," "Bittersweet," "The Wizard of Oz," "The Three Musketeers" and "Kiss Me, Kate," as well as Ted Shawn's widely celebrated Jacob's Pillow Dance Festival. However, with Miss Drylie, her association with the inextinguishable "My Fair Lady" became almost a career in itself. After dancing successfully with the initial production of this musical classic, she then joined the MFL National Company on a tour which ranged across the map from the United States and Canada to Russia and Australia. She staged the original choreography for the Australian company of "My Fair Lady," later handling with distinction a like assignment for the National "Camelot" Company. She was assistant to Hanya Holm on the choreography for the original New York production of "Camelot."

CHRISTOPHER SPOONER

Christopher Spooner plays the title role in the touring company production of "Oliver!" which marks his professional debut. He won the part after being spotted as he was getting autographs from the "Oliver!" boys before attending a matinee.

When discovered the 10 year-old London born British boy was on vacation from Cumnor House, a private boarding school in Sussex, about 40 miles south of London. Previously he had attended school in Evanston, Illinois and in Pelham, New York, where his family now resides. The Spooners have lived in the United States for nine years, and Christopher's father is the General Manager of The British-American Chamber of Commerce in New York.

An animal lover, Christopher is also a keen philatelist and an ardent Beatles fan.

CHRIS ANDREWS

Chris Andrews, born in Rose Hill, London, England, 17½ years ago, was the original Artful Dodger in the original London production of "Oliver!" After his studies at the Bolingbroke Secondary School in London, he was a page boy at the Savoy Hotel in that city. While working there, Chris delivered telegrams to the production staff of the "Oliver!" company. The backstage excitement caught him, and he began pestering for a tryout, finally landing the part with 60 other boys competing against him.

The young performer has also appeared at the London Palladium, singing with English star, Tommy Steele. His success in the London "Oliver!" prompted Mr. Guettel to call him over-seas and ask him to come to America. When the current touring company plays in New Orleans, young Mr. Andrews marks his second anniversary in the hit.

When not on the road, Chris lives with his parents, five brothers and two sisters in London. His hobbies include guitar playing, writing songs, and buying clothes.

EDWARD HASTINGS

Edward Hastings has a clear-cut "inside" knowledge of all facets of the rousing smash hit "Oliver!." Mr. Hastings was stage manager of the original Broadway production.

Mr. Hastings was born in Hartford, Conn., and is a graduate of Yale University. He subsequently won a scholarship to the Royal Academy of Dramatic Art in London and since then has made his mark as actor, producer and director.

While serving with a tank battalion of the U. S. Army in Germany, he directed several productions which toured the European Command.

As an actor, he appeared in many leading television shows; on and off-Broadway; and has toured with such stars as Betsy Palmer and Faye Emerson. The off-Broadway versions of "Epitaph for George Dillon" and "The Saintliness of Margery Kempe" bore his name as producer.

In addition to his stage managerial chores for the original Broadway "Oliver!," he has worked in this capacity for the Association of Producing Artists, San Diego Shakespeare Festival, "Porgy and Bess," and "Ross."

JAMES HAMILTON

The brilliant set for "Oliver!" is undoubtedly one of the most imaginative works of craftsmanship ever to be toured. Audiences in all cities are intrigued by this set which reflects every nuance of mood in the play, changing so smoothly that each setting seems to disintegrate before one's eyes. It is to James Hamilton's credit that this same set can play for one-night stands equally as well as for longer engagements. Mr. Hamilton is active in many fields, having been responsible for a number of murals throughout the United States, a departure from his work as Lighting Consultant for the Federal Pavilion at the New York World's Fair and designer of the Acoustical Shell for the Philadelphia orchestra. He was the designer for St. John Terrill's Music Circus in New Jersey, Armstrong's Danny Kaye Show on television, The Theater of the Living Arts (N. Y.) and is the co-founder, with Charles Evans, of Design Associates in Lambertville, N. J., the studio which constructed the "Oliver!" setting. Mr. Hamilton also designed productions of "The King and I," "Guys and Dolls," "Wonderful Town," "Oklahoma," "The World of Suzy Wong" and "Most Happy Fella," to mention a few. He attended The Lawrenceville School, Yale University (Department of Design), and holds a BFA from The Rhode Island School of Design.

PATTON CAMPBELL

Patton Campbell has been associated with no fewer than 23 major New York productions including musicals, drama and opera.

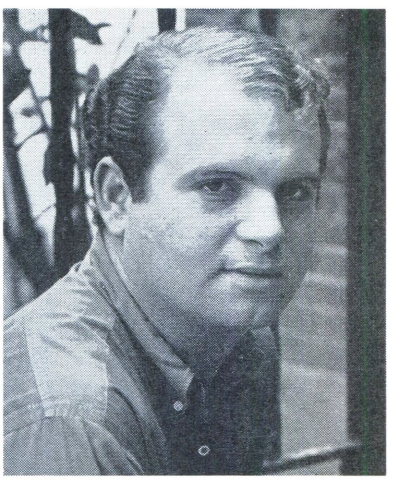
He was costume designer for "All American," "The Conquering Hero," "There Was A Little Girl," "Hole in the Head," "Fallen Angels," "Twenty Seven Wagons Full of Cotton" and "Trouble in Tahiti" and for the New York City Opera Company productions of "Wings of the Dove," "H.M.S. Pinafore," "Pirates of Penzance," "The Mikado" and "Wuthering Heights."

He assisted Rouben Ter-Arutunian for "Donnybrook," "Redhead," and "New Girl in Town"; Cecil Beaton for "Tenderloin"; Donald Oenslager for the New York City Opera production of "Orfeo," and "The Ballad of Baby Doe" and William and Jean Eckart for "Fiorello."

He was costume designer for the Central City Opera's 1964 season which included the world premiere of "Lady from Colorado" and he was in charge of scenery, costumes and lighting for the Santa Fe Opera Company from 1957 to 1959.

Campbell holds a bachelor of arts and master of fine arts degrees from Yale University. He was staff designer for the Juilliard School's opera theatre and has been an instructor in theatre crafts at Barnard College and New York University.

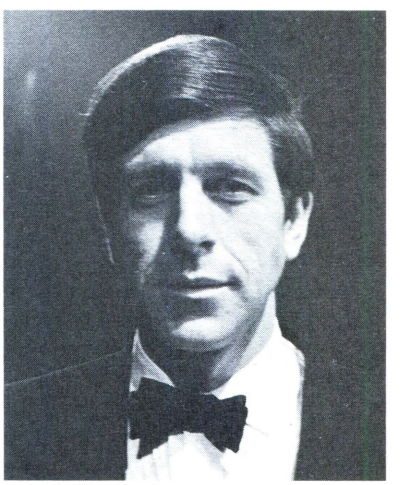
PETER HUNT



Peter Hunt recently supervised the lighting for Mr. Guettel's National Touring production of "The Sound of Music." His lighting credits include the Broadway production of "Tambourines to Glory," the New York and Chicago productions of the New York Pro Musica's "The Play of Herod," and the Actors Studio production of "Dynamite Tonight." His earlier credits include "The Sap of Life" off-Broadway, and the Pro Musica production of "The Play of Daniel."

He has designed the lighting for more than 40 productions at the Williamstown Theater, where most recently he directed a production of "The Fantasticks." Mr. Hunt holds an M.F.A. degree from the Yale School of Drama. He is Chairman of The Lighting Associates department of The United Scenic Artists' Union and a member of Actors' Equity Association.

WILLIAM BROHN

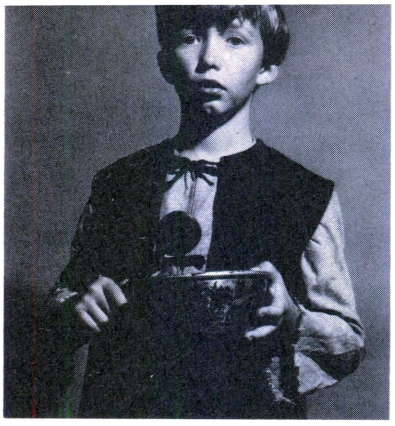


William Brohn, music director of "Oliver!" comes to the production following theatrical experience as conductor for the American Ballet Theatre and music director of the Robert Joffrey Ballet Company.

Educated at Michigan State and the New England Conservatory in Boston where he received a graduate degree in composition, Beck furthered his studies at the Royal Conservatory in Toronto, the Berkshire Festival at Tanglewood, Mass., and in Wolfgang Amadeus Mozart's home town—Salzburg, Austria.

In addition to a season as a performer with the Boston Pops, he has had considerable experience in summer stock, chorus directing and university music theatre in the Boston area. He has conceived a number of radio music and special education programs and has taught on the college level.

He is currently engaged in the writing of two musicals and in orchestrating another.



OLIVER!

"Oliver's!" opening is the workhouse where Oliver Twist is quartered. Widow Corney, who runs the workhouse and Mr. Bumble, the parish beadle, serve gruel. Oliver is seized for asking for more. Bumble leads Oliver to Mr. Sowerberry's, the undertaker, who takes the lad as a "junior coffin follower." Oliver runs away and is found by the irrepressible Artful Dodger, who leads him to Fagin and his school in pickpocketing. Oliver is captured, not for picking pockets, but for looking as if he had done so—In the second act the boys report that Oliver has been released and taken to the home of Mr. Brownlow, the rich old gentleman whose handkerchief had been stolen by another member of the gang. Fagin sends Nancy and Bill Sikes out to bring him back forcibly. She agrees to the distasteful errand. Nancy and Sikes drag him off to Fagin's, where the Dodger is assigned to keep an eye on him. Bumble and Mrs. Corney discover that Oliver is really from a rich family and decide to try to get him back, but unsuccessfully. Nancy attempts to return Oliver to his rich benefactor but Sikes catches her and kills her. Later he himself is killed and Oliver is returned to Mr. Brownlow who, it happily turns out, is the lad's own grandfather.

CAST

At The Workhouse

Mr. Bumble, the Beadle
Mrs. Corney, the Matron
Old Sally, a pauper

At The Undertaker's

Mr. Sowerberry, the Undertaker
Mrs. Sowerberry, his wife
Charlotte, their daughter
Noah Claypole, their apprentice

At The Thieves' Kitchen

Fagin
The Artful Dodger
Nancy
Bet
Bill Sikes

At The Brownlow's

Mrs. Brownlow
Dr. Grimwig
Mrs. Bedwin
Rose Girl
Strawberry Girl
Milkmaid
Knife Grinder
Hat Vendor

MUSICAL NUMBERS

PART I

"Food, Glorious Food" ..... The Boys
"Oliver!" ..... Widow Corney, Mr. Bumble, and Boys
"I Shall Scream" ..... Widow Corney and Mr. Bumble
"Boy For Sale" ..... Mr. Bumble
"That's Your Funeral" ..... Mrs. Sowerberry, Mr. Sowerberry, Mr. Bumble
"Where Is Love?" ..... Oliver
"Consider Yourself" ..... Artful Dodger, Oliver and Company
"You've Got To Pick A Pocket Or Two" ..... Fagin and Boys
"It's A Fine Life" ..... Nancy, Bet and Boys
"I'd Do Anything" ..... Bet, Nancy, Artful Dodger, Oliver, Fagin
"Be Back Soon" ..... Fagin, Artful Dodger, Oliver and Boys

PART II

"Oom-Pah-Pah" ..... Nancy and Company
"My Name" ..... Bill Sikes
"As Long As He Needs Me" ..... Nancy
"Where Is Love?" (Reprise) ..... Mrs. Bedwin
"Who Will Buy?" ..... Oliver, Vendors and Company
"It's A Fine Life" (Reprise) ..... Nancy, Bill Sikes, Fagin and Atrful Dodger
"Reviewing the Situation" ..... Fagin
"Oliver!" (Reprise) ..... Widow Corney and Mr. Bumble
"As Long As He Needs Me" (Reprise) ..... Nancy
"Reviewing the Situation" (Reprise) ..... Fagin
Finale: "Food, Glorious Food" (Reprise) ..... Boys
"Consider Yourself" (Reprise) ..... Full Company
"I'd Do Anything" (Reprise) ..... Full Company

Scene photos by William Maund
Published by Gil Kravette, 14 Brighton Terrace, Irvington 11, N. J.
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OLIVER!

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Academy Theatre
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Opening November 18,
1965

1965 The Boy Friend

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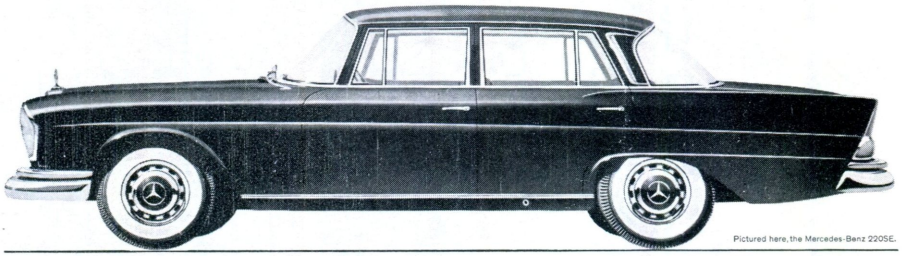

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"The Boy Friend"

PROGRAM NOTES

At a time when the theatre is increasingly preoccupied — both here in America and abroad — with themes of an over-realistic and often sordid nature, it is refreshing, and perhaps even therapeutic, to take a look into our collective past. Such a "looking back" has been our aim in producing THE BOY FRIEND; not for escape, mind you, but rather for a touch, a glimpse, of nostalgia and honest sentiment . . . qualities frequently ignored or dismissed in the world of the Sixties, where progress too often brings human desensitization and callousness in its wake.

THE BOY FRIEND, set on the French Riviera of the 1920's — those glittering, "roaring" . . . or tittering years — is a delightful, tuneful portrait of the efforts of five very, very English girls to secure for themselves that "sine qua non" of every young lady's existence: The Boy Friend. Since this almost biological urge must be pursued within the confines of a Finishing School, the ensuing action offers some interesting and amusing contrasts between propriety and "chemistry" . . . the chemistry of love, that is! However, one of these "Perfect Young Ladies", Polly Browne, seems doomed to a life of loneliness, since her wealthy father insists that every man who "makes advances" to her is just after her money. BUT, as you shall see, True Love comes to Polly at last in the unlikely form of a seemingly penniless messenger boy, and then . . . well, wait and see for yourself. Suffice it to say that things are not always what they seem!

THE BOY FRIEND, written in the late 1950's by Sandy Wilson, was created at the request of a group of producers who wanted to present a musical spoof of the kind of musical plays so abundant in the '20's in England. Like those musicals, THE BOY FRIEND has a rather conventional plot: Romance, Complications and Seeming Catastrophe, Happy Ending. And along with the predictable plot go—you guessed it—predictable characters: the shy and lonely ingenue, the tender and gallant young would-be lover, the warm and worldly older woman, the hard-hearted (but sure to relent) father, and, of course, the inevitable old lecher, ubiquitously pinching cheeks *and* bottoms. Brought to Broadway in 1958, THE BOY FRIEND featured a cast of relatively unknown actors, at least to American audiences. However, the role of Polly Browne was being assayed by a young lady soon to make a lasting and well-deserved impression on American audiences: Miss Julie Andrews. It is also being produced currently in Paris, so its success and lasting appeal have been adequately demonstrated.

But make no mistake—THE BOY FRIEND is not a parody, or a harsh and uncomprising slap at sentimentality. It is, rather, a fond look at our foolish past: an admission—and a celebration—of the unabashed sentimentalist in all of us. It is, in sum, a muiscal play full of warm tenderness . . . and the irony of self-recognition.

So sit back, relax, and enjoy. The stage will be an old and familiar place this evening, peopled with old friends—and perhaps even yourself!

THE ACADEMY THEATRE

presents

The Boy Friend

by

Sandy Wilson

Stage Direction — Frank Wittow

Musical Preparation - Marcus Overton Choreography - Nancy Hager

CAST, in order of appearance

Hortense ..... *Patricia Frierson*
Masie ..... *Martha Gilreath*
Dulcie ..... *Joanne Daniels*
Fay ..... *Suzanne Ling*
Nancy ..... *Marsha Haines*
Polly Browne ..... *Page Lee*
Madame Dubonnet ..... *Edith Jacobs*
Bobby van Husen ..... *Louis Fox*
Percival Browne ..... *Joe Kimmins*
Tony ..... *Marcus Overton*
Lord Brockhurst ..... *Frank Chew*
Lady Brockhurst ..... *Virginia Knueppel*
Alfonse ..... *Dean Tapp*
Marcel ..... *William Kemp*
Pierre ..... *Gary Enck*
Waiter ..... *Rick Weaver*

Pianists: *Robert Spence*, *Loretta Caldwell*, *Joe Meeks*

Clarinet & Saxophone: *Jacqueline Hunt*

NICE, FRANCE — the 1920's

ACT I The Drawing Room of the Villa Caprice, Madame Dubonnet's Finishing School on the outskirts of Nice.

10 minute intermission

ACT II The Plage. The same afternoon.

10 minute intermission

ACT III The Terrace of the Cafe Pataplon in Nice. The same night.

PRODUCTION STAFF

Technical Director ..... *Frank Chew*
Scenic Designer ..... *Spring Asher*
Stage Manager ..... *Nan Kitching*
Assistant Stage Manager ..... *Nancy Joyner*
Lighting ..... *John Kernkamp, Jo Dee Knueppel*
Property Master ..... *Richard Laurence Baron*
Costume Mistress ..... *Helen Bleakman*
Costume Design ..... *Spring Asher, Helen Bleakman*
Costumes executed by ..... *Helen Bleakman, Fran Enck, Shirley Manchee*
Set Construction ..... *Frank Chew, Rick Weaver, Spring Asher, Ken Enck, Ben Read, Douglas King, Steven King*
Program Notes ..... *Marcus Overton*
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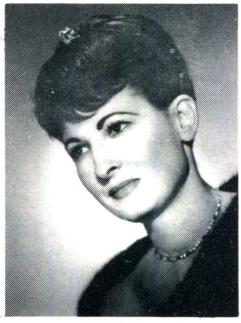

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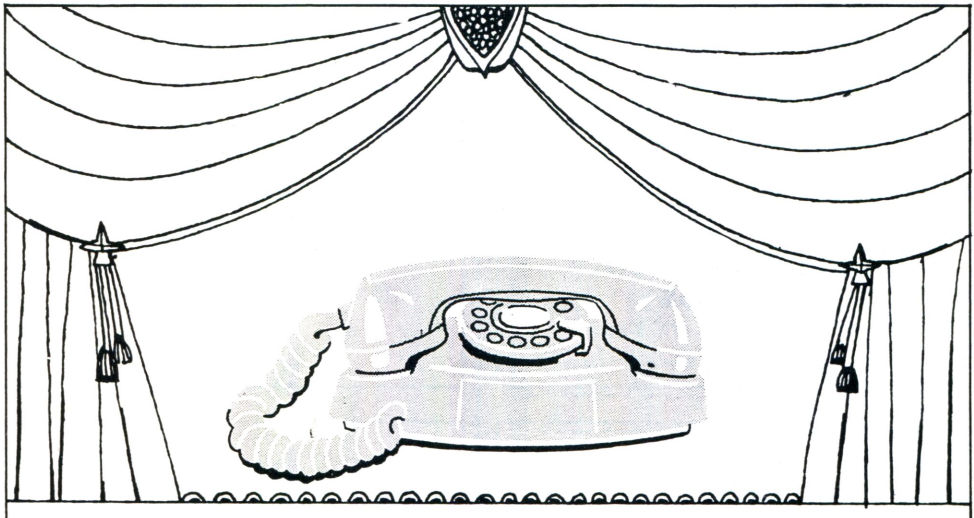

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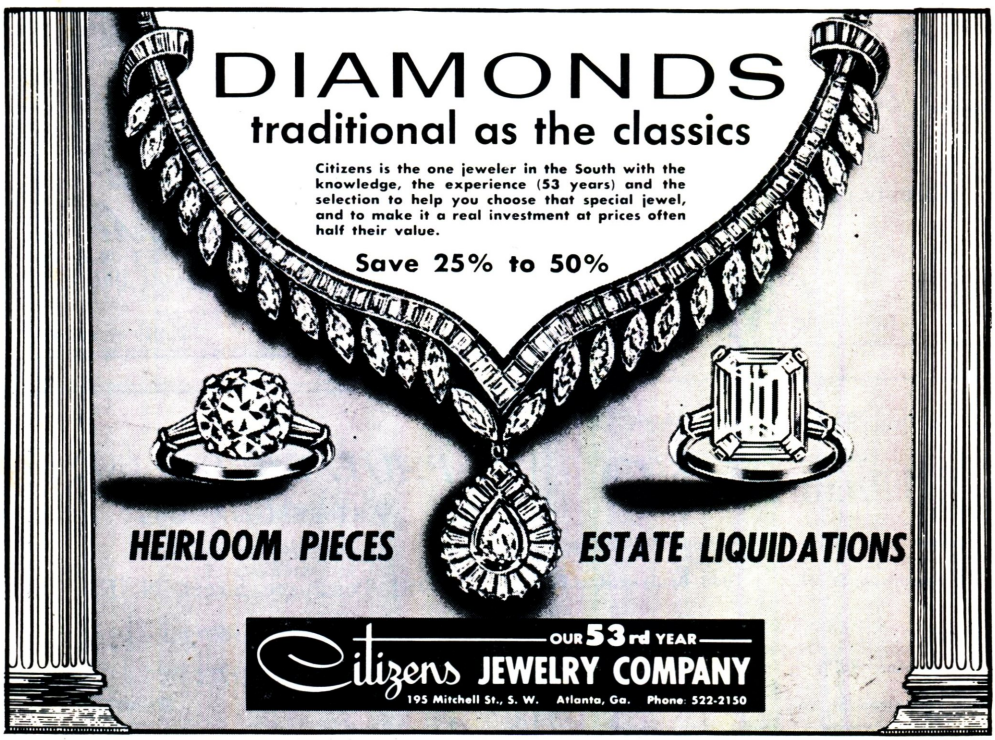

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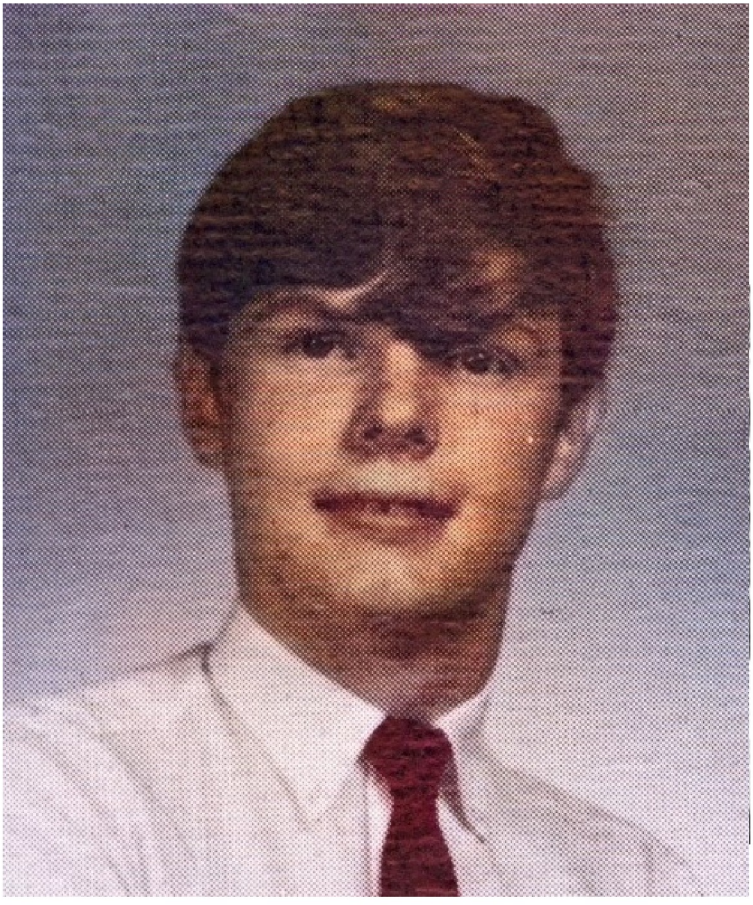
"The Boy Friend"

Featured player
Gary Enck



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"The Fantasticks"
The Westminster Schools

Chapel-Auditorium
1400 seats

November 19, 1965

The
Fantasticks

THE SENIOR CLASS OF THE WESTMINSTER SCHOOLS

the Westminster Thespians

present

THE FANTASTICKS

book and lyrics by
TOM JONES

music by
HARVEY SCHMIDT

directed by
GLENYCE WATERS

musical direction
ROBERT SPENCE

student director
JANI ATKINS

production designer
JOHN SLADE

production advisor
ANN ATWOOD

choreographer
BOBBIE HALL

CAST

The Narrator . . . . . Jack Green

The Girl . . . . . Carol Ann McKenzie

The Boy . . . . . Dick Young

The Boy's Father . . . . . Beau Newton

The Girl's Father . . . . . Kelly Barge

The Actor . . . . . Andy Vernon

The Man Who Dies . . . . . David Branch

The Mute . . . . . Sherry Fitzgerald

The Dancers . . . . . Ann Dorsey Yearley, Susan West

Robert Spence *at the Piano*

Libby Calk *at the Harp*

Andy Baldwin *at the Drums*

This musical is suggested by

a play called LES ROMANESQUES by Edmond Rostand

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ACT I

Overture . . . . . The Company

Try to Remember . . . . . The Narrator

Much More . . . . . The Girl

Metaphor . . . . . The Boy and the Girl

Never Say No . . . . . The Fathers

It Depends On What You Pay . . . The Narrator and the Fathers

Soon It's Gonna Rain . . . . The Boy, the Girl and the Dancers

Rape Ballet . . . . . The Company

ACT II

This Plum Is Too Ripe . . . . The Boy, the Girl and the Fathers

I Can See It . . . . . The Boy and the Narrator

Plant a Radish . . . . . The Fathers

Round and Round . . . The Narrator, the Girl and the Company

They Were You . . . . . The Boy and the Girl

Try to Remember (Reprise) . . . . . The Narrator

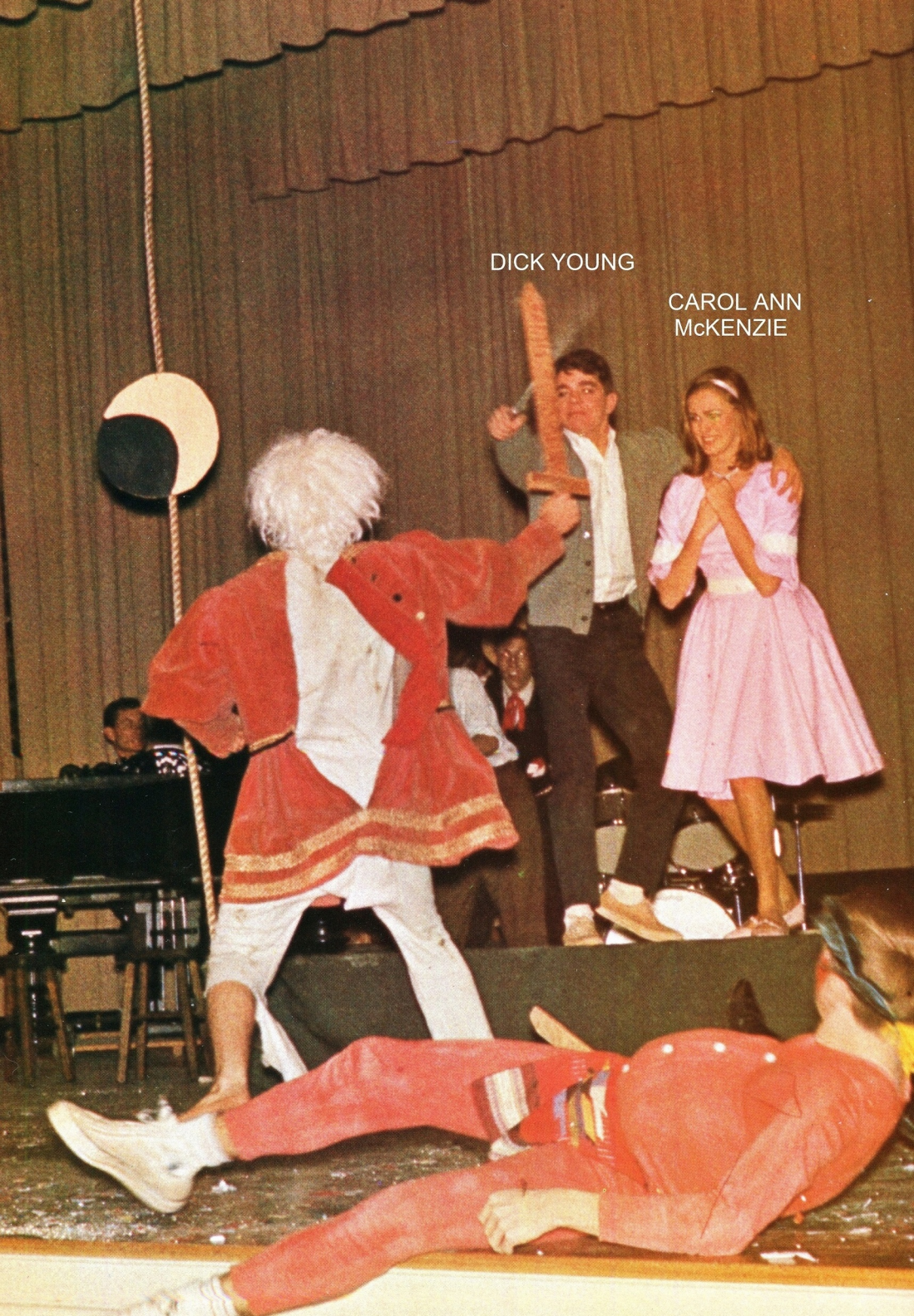
The Time . . . Anytime. The Place . . . Anywhere.

Act I takes place in the moonlight.

Act II takes place in the sun.

There will be a fifteen minute intermission between acts

You are invited to the exhibition of photographic art by Joan F. Crone in the Gallery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"The Member of the Wedding"

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"Thieves Carnival"
"Our Town"
"Detective Story"
"Solid Gold Cadillac"
"Affairs of State"

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Plays Produced:
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"Bernadine"
"Anne of the Thousand Days"
"Bus Stop"
"The Potting Shed"
"Lady in the Dark"

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"The Happy Time"
"Tea and Sympathy"
"The Innocents"
"The Lark"
"Career"
"The Rose Tattoo"
"The Ponder Heart"

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"Caine Mutiny Court-Martial"
"Merry Wives of Windsor"
"The Love of Four Colonels"
"The Visit"

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BERYL GOLDBERG, *Director*
Theatre Atlanta Women's Guild founded.
HELEN LEE CARTLEDGE, *President*
Plays Produced:
"Heartbreak House"
"Three Men on a Horse"
"The Crucible"
"Autumn Garden"
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"The Diary of Ann Frank"
"Ah, Wilderness"
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"Summer and Smoke"
"Beyond the Horizon"
"Seagull"
"Dial M for Murder"

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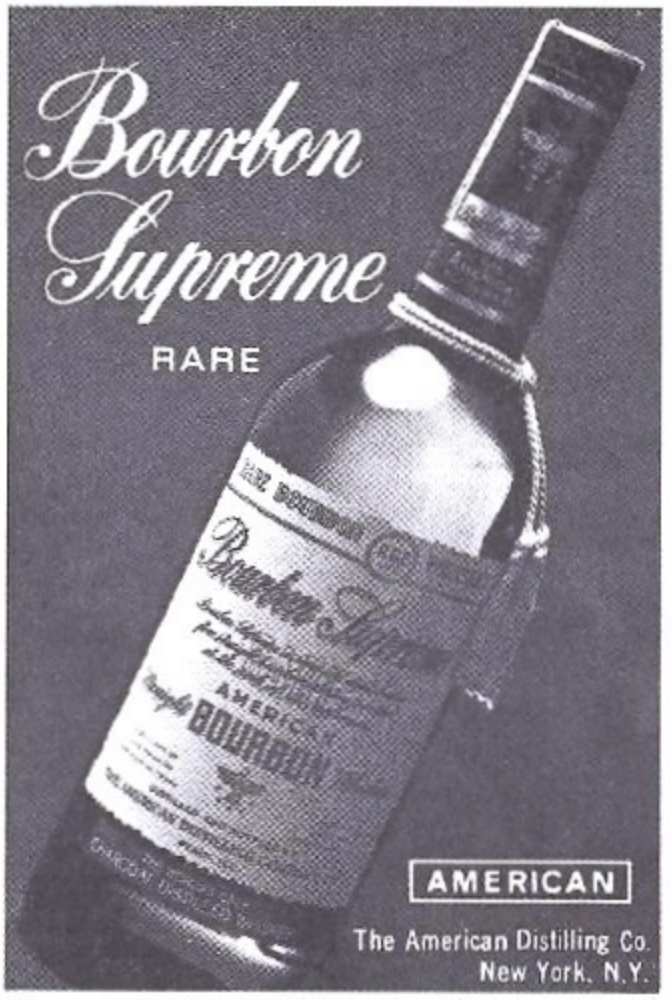

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Where the spender thinks it went.
Nobody was ever meant
To remember or invent
What he did with every cent.

Robert Frost

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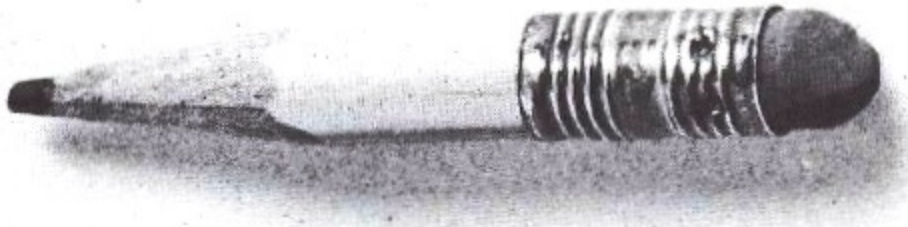

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DIRECTOR'S NOTES

I paused and read the sentence again. "Carson McCullers wrote *The Member of the Wedding* in 1948, sitting across a kitchen table from Tennessee Williams, who was writing *Summer and Smoke.*"

I pondered this little piece of information and wondered how they did it, what they talked about.

Could one of them have said; "Hey, I've got a good line. You want to use it? I don't have any place for it just now."?

At the end of the day, did they read what they had finished to each other? Did they both use typewriters; or did just one use a typewriter and the other a pencil?

Who made the coffee first thing in the morning?

Did they ever test their dialogue out loud? And did one of them say, "That sounds pretty good. Let me have it."?

Carson McCullers is gone now. In the theatre we have only her memory and the handful of plays she wrote to remind us of this gentle lady. As for Tennessee Williams, he too seems only a memory. Can you remember the last play he wrote?

Two writers sitting across a kitchen table . . . both writing fragile, but oh-so-wondrous masterpieces . . .

I still wonder who made the coffee.

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presents

THE MEMBER OF THE WEDDING

by

CARSON McCULLERS

Directed by

JAY BROAD

Settings and Lighting by

DAVID CHAPMAN

Costumes by

DAVID CHAPMAN
DAVID CHARLES

Production Stage Manager

PETER J. PERRY

Technical Director

TED HARRIS

The time is August, 1945. The place is a small Southern town.

Produced by special arrangement with Samuel French, Inc.

THEATRE ATLANTA, INC., 1374 WEST PEACHTREE STREET, N.W., ATLANTA, GA., 30309

For reservations and information, call 875-9301. Box office hours: 10 a.m. to 6 p.m., Monday and Tuesday; 10 a.m. to 8:30 p.m., Wednesday through Saturday. For group rates, rentals and information, call Mrs. Frances Breeden, 892-8221.

CHARACTERS

Berenice Sadie Brown.....Georgia Allen

Frankie Addams.....Arlene Nadel

John Henry West.....Lee Blackwell

Jarvis.....Terrell Bennett

Janice.....Susan Shalhoub

Mr. Addams.....Jim Garner

Mrs. West.....Muriel Moore

Helen Fletcher.....Linda Moore

Doris.....Cathy Rives

Sis Laura.....Mildred Brown

T. T. Williams.....Sam Andrews

Honey Camden Brown.....Dino Shorte

Barney MacKean.....Kelly McEvoy

There will be two ten-minute intermissions. Refreshments are served in the lobby. Smoking and beverages are not allowed in the auditorium. Alcoholic beverages will not be served to minors.

As a courtesy to persons who have been seated, guests arriving late will be asked to wait in the lobby until intermission.

The taking of photographs in the theatre is strictly forbidden. Cameras must be checked at the box office. People using lockers are asked, for the sake of security, to close the door and remove the key. Doctors, please leave your name and seat number with an usher. You can be reached here at the theatre at 892-8221.

THEATRE ATLANTA

presents

MACBIRD!

by

BARBARA GARSON

Directed by

JAY BROAD

Designed by

DAVID CHAPMAN

Production Stage Manager

PETER J. PERRY

Technical Director

TED HARRIS

The action of the play takes place in and about the world, occasionally the universe and, more specifically, Texas; Washington, D.C.; and other strange places.

CHARACTERS

Prologue.....Ronald Bush

First Witch.....Arlene Nadel

Second Witch.....Arthur Burghardt

Third Witch.....Clarence Felder

John Ken O'Dunc.....Stuart Culpepper

Robert Ken O'Dunc.....Terrell Bennett

Ted Ken O'Dunc.....Ted Harris

Jacqueline Ken O'Dunc.....Patricia Walsh

MacBird.....Jim Garner

Crony.....George Riddle

Miss Big Eyes, Highlands Unified Press.....Margo McElroy

Reporter, Lowlands Submerged Chronicle.....Gary Borchert

Flash.....Karl Emery

Miss Moya.....Anne Haney

Lady MacBird.....Muriel Moore

Earl of Warren.....Sandy McCallum

Egg of Head.....Fred Chappell

First Daughter.....Susan Shalhoub

Second Daughter.....Judy Schoen

Wayne of Morse.....Raymond Edmonds

McNamara, Lord of War.....Gordon Greene

Lord Everette.....Sandy McCallum

Senator Slalom.....Ronald Bush

Earl of Hollywood.....Fred Chappell

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DIRECTOR'S NOTES

A middle-aged couple, the first arrivals of the evening, enter the theatre and take their seats. The lady reads the title on her program, stands up, and in a loud startled voice demands, "Why *MacBird!?*"

Before her more startled husband can answer, a voice from out of a dark corner shouts back, "Why not *MacBird!?*"

The lady, feeling no hesitation at carrying on a conversation with an unseen voice, answers, "Because it shouldn't be done."

"Nonsense," replies the voice, "you . . ."

"Don't interrupt," snaps the formidable lady. "*MacBird!* is obnoxious, antagonistic, anarchic, vulgar, tasteless, controversial and pokes fun at our national leaders!" She sits down in a huff.

There is no reply from the darkness.

"Well, aren't you going to answer?" the lady finally asks, unable to stand the silence.

"I was trying not to interrupt," the voice booms. "I repeat, nonsense! Pure nonsense. Every day you watch for Baldy's cartoon in the newspaper, and you laugh. Good, healthy laughter, because Baldy touches the nerve of antagonisms and hungers that are afoot in our country. Well, *MacBird!* is a cartoon . . . a healthy, lusty, vengeful stage cartoon . . . that touches the nerve of unrest and discomfiture that bothers all of us today. You and I may be too old to appreciate it, but it is the comic and agonizing cry of today's youth trying to find themselves . . . striking out savagely at their elders and leaders."

The lady sputters and huffs, "Don't you tell me I'm speaking nonsense . . ."

"Don't interrupt," commands the voice. "Have you read the play?"

"Yes."

"Where?"

"In the book I bought at Elson's Bookstore."

"Well," says the voice reflectively, "if a publisher hadn't printed the book, you wouldn't have had the chance to read it, would you? Shouldn't the people of Atlanta have a chance to make up their own minds about *MacBird!* . . . and how can people make up their minds about a play if some theatre doesn't produce it?"

The lady sputters and huffs again, then blurts out: "This is a free, wonderful country, and the President should not be attacked . . ."

"Again you're speaking nonsense," the voice says wearily. "What greater affirmation of freedom is there than the fact that a comedy attacking our nation's leaders can be presented? Where else in the world could this happen?"

The lady is about to burst out in reply when her husband leans over and says, "Hush, dear, there are other people coming in."

The lady settles back, trying to think very young as she waits for the play to begin.

JAY BROAD
Managing Director

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760 (FULL HOUSE)	2.05	-------

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100-199 GUESTS	3.87	2.15
200-299 GUESTS	3.78	2.10
300-379 GUESTS	3.70	2.05
380 (HALF HOUSE)*	3.58	-------
760 (FULL HOUSE)	3.18	-------

*Additional tickets beyond 380 supplied at full-house, per ticket price.

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BIOGRAPHIES

GEORGIA ALLEN (Berenice Sadie Brown) . . . One of Atlanta's favorite actresses, Mrs. Allen is making her debut with Theatre Atlanta. Featured in more than 20 roles in such plays as *Death of a Salesman, The Chalk Garden, Macbeth, Blithe Spirit, The Glass Menagerie, St. Joan* and *Tiger at the Gates*, she has appeared at the Academy and Pocket theatres and with the A.M.S. Players, the Clark College Playhouse and Morris Brown Theatre. For her portrayal of the Fortuneteller in Pocket's *The Skin of Our Teeth*, Mrs. Allen won a 1967 Atlanta Drama Critics Award.

SAM ANDREWS (T. T. Williams) . . . Mr. Andrews is making his first Theatre Atlanta appearance although he has worked backstage here and with the Atlanta-Morehouse-Spelman players, with whom he also acted in a number of productions. A newsman with WSB Radio, Mr. Andrews moved to Atlanta from San Francisco five years ago.

TERRELL BENNETT (Jarvis; Robert Ken O'Dunc) . . . *T. A. Appearances ('67-'68): Who Was That Lady I Saw You With?; The Andersonville Trial; Who's Afraid of Virginia Woolf?; The Mad Show; J.B.* Back for his second year with the company Mr. Bennett, while working in resident theatres throughout the country, has played a gamut of roles, including El Gallo in *The Fantasticks*, Starbuck in *The Rainmaker*, Oberon in *A Midsummer Night's Dream*, Caesar in *Julius Caesar*, and Nat Goldberg in *The Birthday Party*. In addition, he has done extensive work in television, radio and film.

LEE BLACKWELL (John Henry West) . . . Lee, a sixth-grader at Huntley Hills Elementary, has never acted before. A boy of many interests and accomplishments, he has won ribbons as a member of the swim club, played Little League for the last two seasons, plays two musical instruments and is deeply interested in football.

GARY BORCHERT (Reporter) . . . A native of Minnesota and a member of Theatre Atlanta's technical staff, Mr. Borchert received four acting awards during the course of his work with high school and community theatres. He has appeared in *Li' Abner, Dark of the Moon, My Three Angels* and other plays.

MILDRED BROWN (Sis Laura) . . . Mrs. Brown, a teacher at Peter James Bryant Elementary, is making her acting debut after one semester as a student with the Adult Acting School. A native of Atlanta and a graduate of Spelman, Mrs. Brown's main interests are music, drama and literature. She directs the chorus at school and the Junior Chorus at Mt. Olive Baptist Church.

ARTHUR BURGHARDT (2nd Witch) . . . A long-time resident of New York who came to Atlanta 9 years ago, Mr. Burghardt acted in various productions with the Deerfield Academy Players, the Rutgers Queen's Theatre Guild, and in numerous Shakespearean roles.

RONALD BUSH (Prologue, Senator Slalom) . . . *T. A. Appearances ('67-'68): Who Was That Lady I Saw You With?; The Andersonville Trial; The Mad Show; The Marriage-Go-Round; J.B.* Mr. Bush is in his second season with Theatre Atlanta's professional company. He has had extensive experience off-Broadway, with leading companies throughout the country and with the American Savoyards. With the latter, he was not only musical director and conductor but also played 24 roles in various Gilbert and Sullivan productions. His distinguished television credits feature roles on the Hallmark Hall of Fame, the U.S. Steel Hour, the Jackie Gleason Show and Another World.

FRED CHAPPELL (The Egg of Head) . . . *T. A. Appearances: Who Was That Lady I Saw You With?; The Andersonville Trial; The Mad Show; J.B.* Mr. Chappell, who joined the professional company this year, has wide experience in stock theatres in New Hampshire, Michigan and New York; work in revues which took him as far as Puerto Rico and as near as the Wits End Players in Atlanta; and off-Broadway acting in *Out, Brief Candle*. He has played such roles as Jerry in *The Zoo Story*, Prince Hal in *Henry IV, Part I*, Harpagon in *The Miser*, Marchbanks in *Candida*, Bobby in *The Boyfriend*, Albert in *Bye, Bye, Birdie* and Jean in *Rhinoceros*.

STUART CULPEPPER (John Ken O'Dunc) . . . *T. A. Appearances ('67-'68): Who Was That Lady I Saw You With?; The Andersonville Trial; Who's Afraid of Virginia Woolf; The Mad Show; J.B.* Mr. Culpepper is a multi-talented veteran of theatre. He has produced and directed plays for his own theatre and in the Army; has appeared in over 80 roles, ranging from the Greek classics to avant-garde productions, and in every theatre in Atlanta as well as in leading community and stock theatres all over the Southeast. He has worked extensively in radio, television and journalism.

RAYMOND EDMONDS (The Wayne of Morse) . . . *T. A. Appearance ('67-'68): The Andersonville Trial.* Mr. Edmonds, who also works with the Vagabond Marionettes and as part of Theatre Atlanta's technical staff, has appeared in summer stock and in off-Broadway productions.

KARL EMERY (Flash) . . . *T. A. Appearances ('67-'68): Who Was That Lady I Saw You With?; The Mad Show.* A member of the professional company, Mr. Emery formally joined Theatre Atlanta this season although he appeared in roles during the 1966-67 season. He has also worked with the Little Theatre of Georgia State College.

BIOGRAPHIES

CLARENCE FELDER (3rd Witch) . . . *T. A. Appearances ('67-'68): Who Was That Lady I Saw You With?; The Andersonville Trial; The Mad Show; The Marriage-Go-Round; J.B.* Now in his second season with Theatre Atlanta, Mr. Felder has worked with the Boston Herald-Traveler Repertory Company, the Great Lakes Shakespeare Festival, and the MacCarter Theatre Professional Repertory Company (Pinceton, N. J.). He has had 26 Shakespearean roles; has appeared in *The Rivals, The School for Wives, The Birds* and *Lady Windemere's Fan;* and in the first American production of the "Pinter Plays" at the Writer's Stage in New York. This past summer, Mr. Felder added to this distinguished record by his interpretation of the Marquis de Sade in Peter Weiss' *Marat/Sade,* at the Cape May Playhouse, New Jersey.

JIM GARNER (Mr. Addams; MacBird) . . . *T. A. Appearances ('67-'68): Who Was That Lady I Saw You With?; The Andersonville Trial; The Mad Show; J.B.* Mr. Garner returns for his second season. Theatre Atlanta lured him from a successful radio career as Program Director for WGST, a position to which he had come from being program director for WDEF-Radio and production director for WDEF-TV in Chattanooga, Tenn. A member of the Dramatic Repertory Company of CBS Radio in New York, he also had many leading roles with the Chattanooga Little Theatre, the Carousel Theatre, and the University Playhouse in Knoxville. Mr. Garner teaches in the Adult Acting School.

GORDON GREENE (McNamara, Lord of War) . . . *T. A. Appearances: Who Was That Lady I Saw You With?; The Andersonville Trial; The Mad Show; J.B.* Although a newcomer to Theatre Atlanta, Mr. Greene is a veteran of theatre. In addition to being featured in more than 75 productions with such theatres as Barter, Classic Repertory and the Okoboji and at Northwestern University, he has directed over 20 shows.

ANNE HANEY (Miss Moya) . . . *T. A. Appearance: The Mad Show.* Mrs. Haney appeared with the Memphis Little Theatre, the Gainesville Little Theatre (Fla.), the Academy, Municipal and Pocket theatres in Atlanta.

TED D. HARRIS (Ted Ken O'Dunc) . . . Mr. Harris, who came to Theatre Atlanta from North Carolina as technical director, has worked with the Charlotte Summer Theatre and the University Theatre at Athens.

SANDY McCALLUM (The Earl of Warren, Lord Everette) . . . *T. A. Appearances: Who Was That Lady I Saw You With?; The Andersonville Trial; The Mad Show; J.B.* Mr. McCallum comes to Theatre Atlanta from the Tyrone Guthrie Theatre in Minneapolis. In his years there he played roles in *The Doctor's Dilemma, Volpone, Richard III, Caucasian Chalk Circle,* etc. A Canadian, Mr. McCallum, while working with the Syracuse Repertory Theatre and the Hopkins Center for the Arts, played such roles as Major Swindon in *The Devil's Disciple,* Crown in *Love's Labor Lost,* Priam in *Tiger at the Gates,* Friar Lawrence in *Romeo and Juliet,* and the stage manager in *The Skin of Our Teeth.* He also has wide radio and television experience.

MARGO McELROY (Miss Big Eyes) . . . *T. A. Appearances: Who Was That Lady I Saw You With?; Who's Afraid of Virginia Woolf?; The Mad Show; The Marriage-Go-Round; J.B.* Miss McElroy comes to Theatre Atlanta from the Barter Theatre in Virginia. Both there and at the American Repertory Repertory, the Arizona Repertory and the Arizona Corral theatres, she played a large variety of roles. Among these are Allison Porter in *Look Back in Anger,* Elvira in *Blithe Spirit,* Ondine in *Ondine,* Rosalind in *As You Like It,* Anastasia in *Anastasia,* Anna in *Anna Christie,* Tiny Alice in *Tiny Alice,* and Martha in *Who's Afraid of Virginia Woolf?* Miss McElroy studied at the Royal Academy of Dramatic Art in London.

KELLY McEVOY (Barney MacKean) . . . Kelly, another newcomer to the professional stage, is a 15-year-old senior at Avondale High School. His interest in theatre began at the Governor's Honor Program two years ago. He has studied with the Actors and Writers Workshop and worked with school dramas and the Atlanta Players.

LINDA MOORE (Helen Fletcher) . . . Linda, a sophomore at Avondale and the daughter of Muriel Moore, has worked in and around theatre since the age of five. She is a student in Stage 6 Advanced and has appeared with Theatre Atlanta, the Children's Theatre, and Actors and Writers Workshop.

MURIEL MOORE (Mrs. West; Lady MacBird) . . . *T. A. Appearances ('67-'68): Who Was That Lady I Saw You With?; The Mad Show; The Marriage-Go-Round; J.B.* Mrs. Moore has had leading roles in 27 plays and 7 musicals in addition to extensive work in radio, television and films. Appearing at such theatres as the Ring, Civic and Studio M in Florida, the Academy, Pocket, Arena, Municipal and Theater Under the Stars in Atlanta, she has played such roles as Elizabeth in *The Crucible,* Flo in *Picnic,* Dolly Levi in *The Matchmaker, Juno* in *Juno and the Paycock,* Judith in *Hay Fever,* Maxine in *The Night of the Iguana.*

ARLENE NADEL (Frankie Addams; 1st Witch) . . . *T. A. Appearances: Who Was That Lady I Saw You With?; Who's Afraid of Virginia Woolf?; The Mad Show; J.B.* Joining Theatre Atlanta's company this year as ingenue, Miss Nadel has an impressive list of credits. She has worked with off-Broadway theatres, with the Asolo Festival Theatre in Sarasota, Fla., and with the Kentucky Players in Warren, Dayton, and Columbus, and the

BIOGRAPHIES

Playhouse-on-the-Green in Worthington, Ohio. With the Gramercy Arts Theatre in New York, she played the feminine lead role in *My Faust;* with Equity Theatre, Dolly Clanden in *You Never Can Tell;* for Asolo, Helen of Troy in *Tiger at the Gates,* Cecily Cardew in *The Importance of Being Earnest.*

GEORGE RIDDLE (Crony) . . . *T. A. Appearances: Who Was That Lady I Saw You With?; The Andersonville Trial; The Mad Show; J.B.* George Riddle comes to Theatre Atlanta from a four-year association with "The Fantasticks," appearing in New York and in the National Company. Mr. Riddle has been featured in major roles at the Oregon Shakespearean Festival, Milwaukee's Fred Miller Theatre, Denver's Elitch Gardens, etc.

CATHY RIVES (Doris) . . . Cathy, who attends Gordon High School, is in her second year with Stage 6 Advanced and has acted in workshop productions as well as backstage in many areas. Although she has appeared in school dramas, this is her debut on the professional stage.

JUDY SCHOEN (2nd Daughter) . . . *T. A. Appearances ('67-'68): Who Was That Lady I Saw You With?; The Mad Show; J.B.* Miss Schoen is listed in the 1967-68 edition of *Outstanding Young Women of America* and in the 1968 *Who's Who in American Women.* Director of Theatre Atlanta's School of Creative Dramatics (Stage 6), she has worked in virtually every technical and staff capacity at Theatre Atlanta, and has appeared in numerous productions.

SUSAN SHALHOUB (Janice; 1st Daughter) . . . *T. A. Appearance ('67-'68): J.B.* A welcome import from Wisconsin, Miss Shalhoub is in her second year with Theatre Atlanta's professional company. She combines a background with the Pitts Playhouse in Pittsburgh, Pennsylvania, and the Nicolo Marionettes in New York with her extensive work for the technical and production aspects of Theatre Atlanta.

DINO SHORTE (Honey Camden Brown) . . . Mr. Shorte is appearing for the first time with Theatre Atlanta but is no newcomer to the Atlanta theatre scene. As Donald in Pocket Theatre's *You Can't Take It With You,* he was outstanding. A native of Columbus, he has worked with the Clark College drama group, the C.D.C. dramatizations and at Ebenezer Baptist Church, where he is Drama Director.

PATRICIA WALSH (Jacqueline Ken O'Dunc) . . . A product of New England, where she studied acting in Boston, Mrs. Walsh moved to Atlanta a year ago. She is a member of Theatre Atlanta's Adult Acting School and appeared in the summer workshop productions.

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ADULT SCHOOL OF ACTING

Adult School Director..... Lois Broad

Instructors.....Clarence Felder, Jim Garner
Gordon Greene, Diane Bennett

SCHOOL OF CREATIVE DRAMATICS

(Ages 6-18)

Creative Dramatics Director.....Judy Schoen
Curriculum Consultant.....Clara Dunn
Instructor.....Sylvia Felder

Now moving into their third year, Theatre Atlanta's schools of acting offer to residents in the metropolitan area the opportunity to work with and learn from professional actors, under actual theatre conditions. Through these schools a nucleus of professionally trained actors is steadily building, providing to all theatres in the city a pool of talent and experience on which to draw. As the area's theatrical endeavors continue to expand, the schools' graduates will make an ever-greater contribution to the cultural life of the community.

ADULT SCHOOL OF ACTING

Under the direction of Lois J. Broad, Executive Director, the school offers courses in acting, voice, speech, body movement, theatre history, directing, playwriting and technical production. The production class is taught by David Chapman, Executive Designer for the theatre. Instructors for the other classes are all members of the professional repertory company, with the exception of Diane Bennett, outstanding dancer with the Atlanta Civic Ballet. They are: Clarence Felder, Jim Garner and Gordon Greene.

By bringing back into theatre and acting classes the discipline and exacting training vital to the highest caliber of theatrical performance, Theatre Atlanta not only gives the student invaluable training and development but also helps him decide if theatre is the profession he really wishes to pursue.

SCHOOL OF CREATIVE DRAMATICS

The School, under the direction of Judy Schoen, divides into Stage 6 (for children 6 to 12) and Stage 6 Advanced (for young people 13 to 18).

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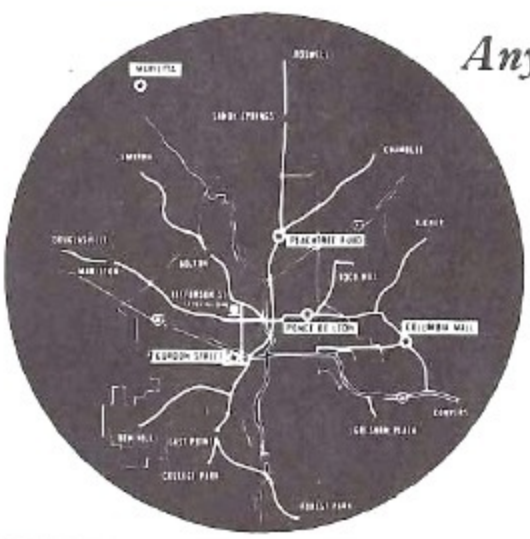
Clara Dunn is curriculum consultant. Sylvia Felder is instructor.



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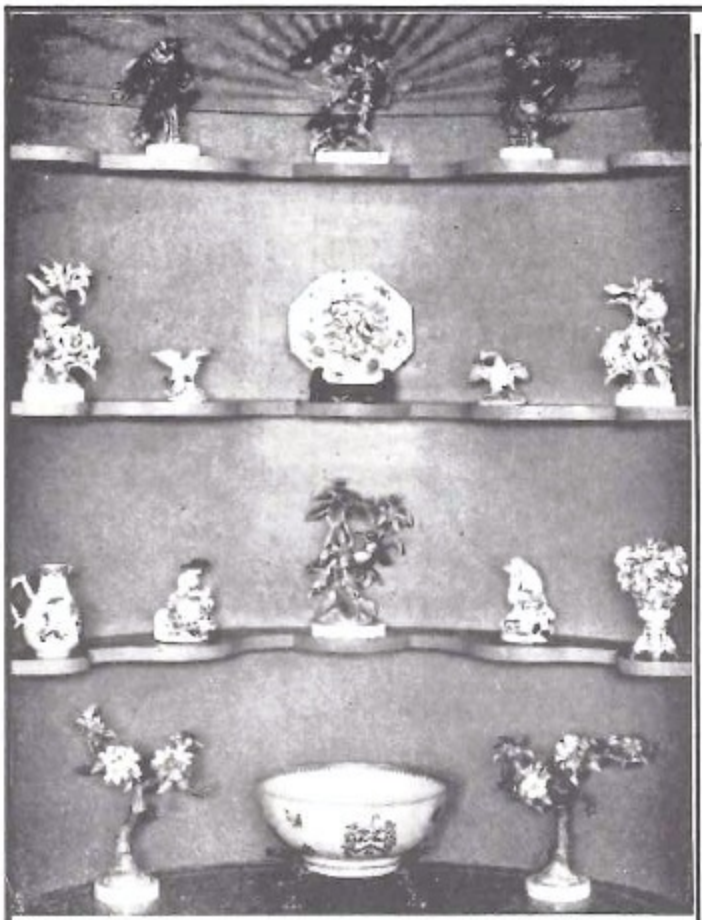

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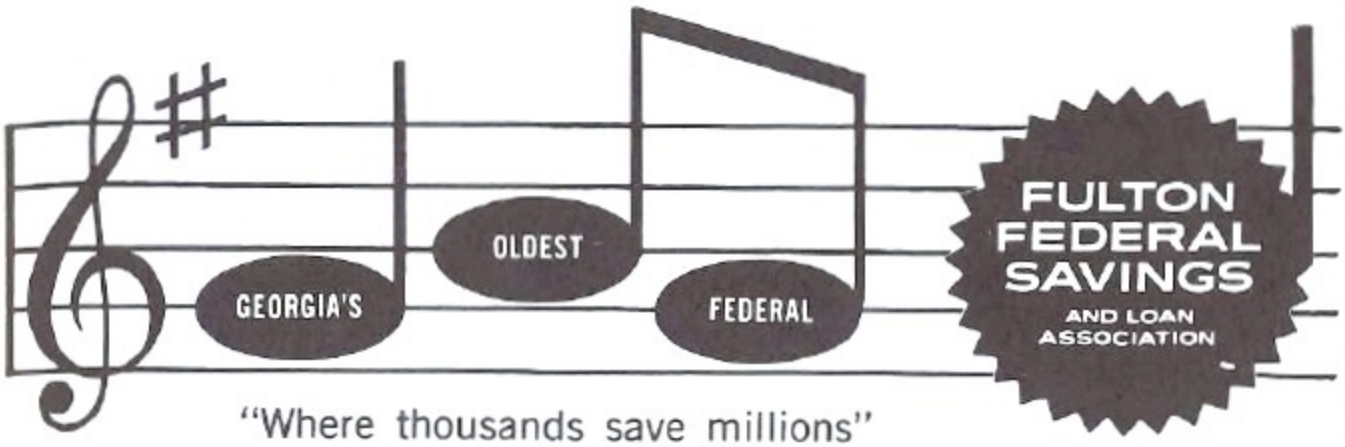

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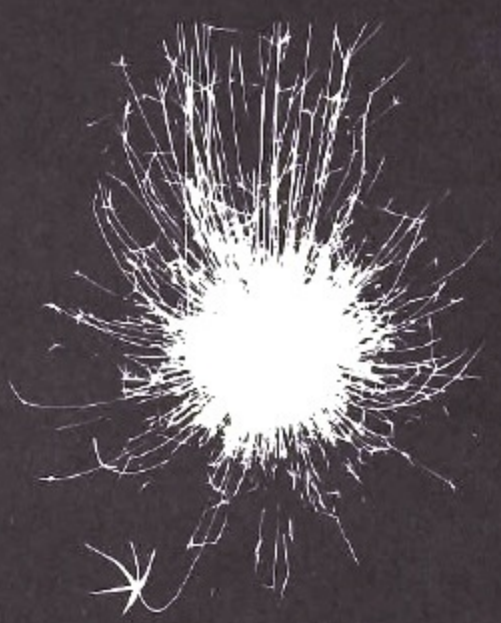

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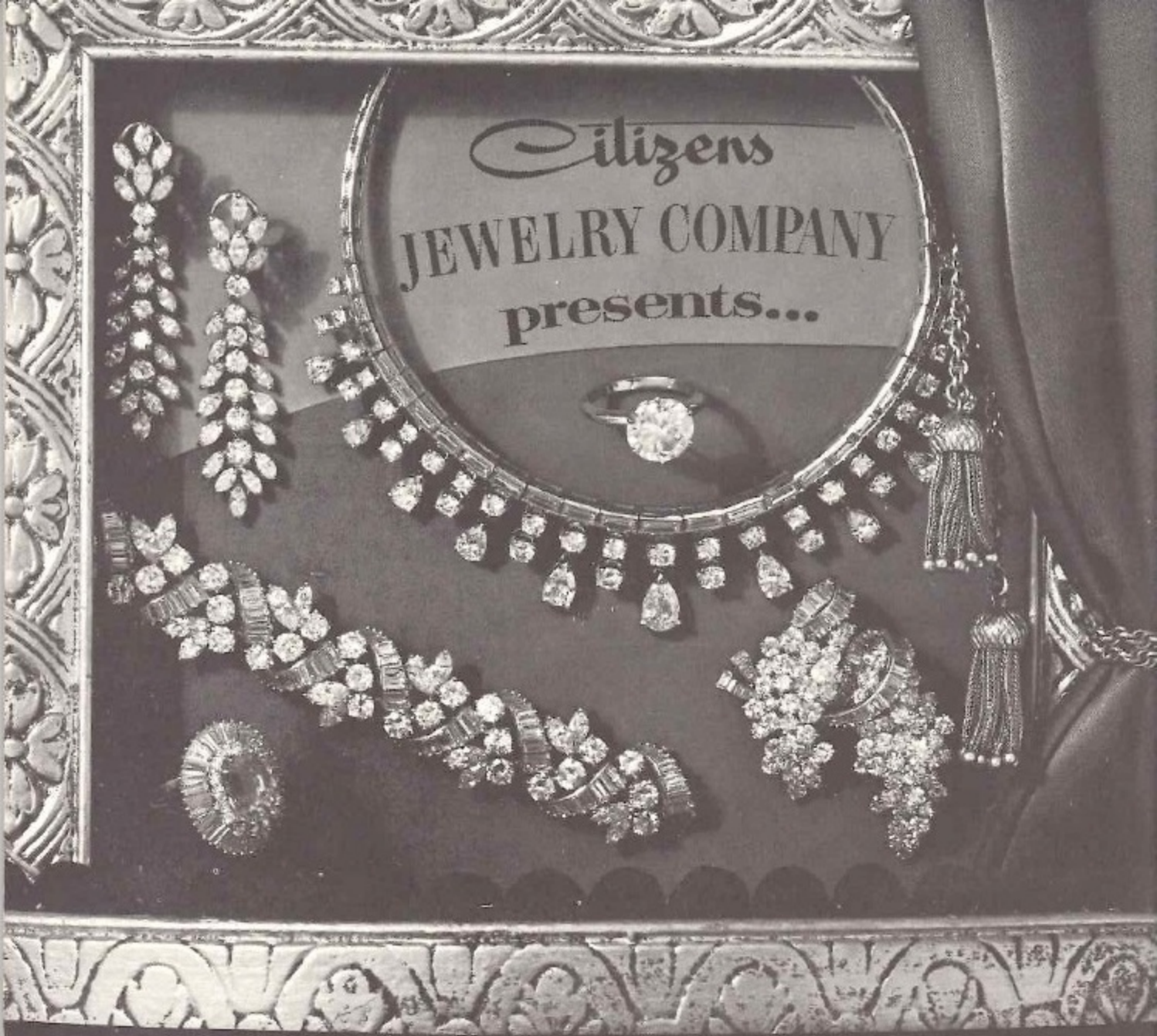

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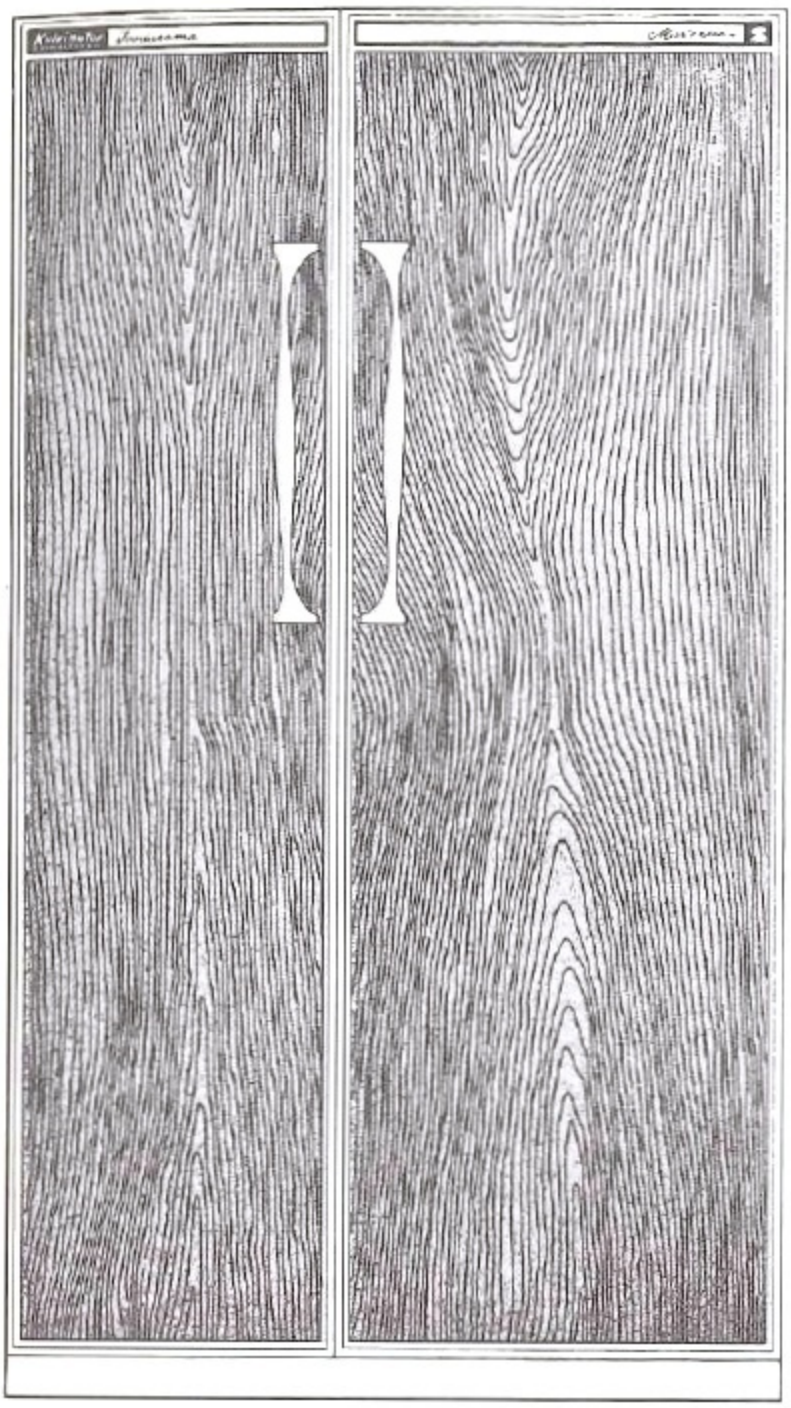

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THE ATLANTA SYMPHONY ORCHESTRA

in

TSCHAIKOVSKY'S FULL LENGTH BALLET

THE NUTCRACKER

A classic ballet in two acts, four scenes and prologue, based on E. T. A. Hoffman's tale "The Nutcracker and the Mouse King" (1816).

Music by P. I. Tschaikovsky (1892)
(by courtesy of the Tschaikovsky Foundation)

Choreography by GEORGE BALANCHINE
Arabian Dance Choreographed by Carl Ratcliff
Staged by VICTORIA SIMON
Guest Conductor, ROBERT MANN
Scenery and Costumes designed by RICHARD GULLICKSEN
Lighting designed by NANANNE PORCHER

ROBERT BARNETT, *Artistic Director, The Atlanta Ballet*
LESLIE WHITE, *Manager, Atlanta Symphony Orchestra*
CHRISTOPHER B. MANOS,
General Manager, Atlanta's Municipal Theater

Original production December 6, 1892 at the Maryinsky Theater, St. Petersburg, Russia; choreography by Lev Ivanov.

New York City Center production, February 1954, choreography by George Balanchine.

Atlanta Municipal Theater production, December 25, 1966.

ACT I

DR. SILBERHAUS ..... Dwight Arno

FRAU SILBERHAUS ..... Hallie Kimmel

THEIR CHILDREN:

MARY ..... Nina Beall

FRITZ ..... Buffy Bair

THE MAID ..... Sue Singletary

THE GUESTS:

PARENTS ..... Christine Lyle, Claudia Simmons, Ann Vorus, Barbara Fisher, Cam Lorendo, Gene Lowry, Frank Smith, Bruce Weavil

CHILDREN ..... Students

GRANDPARENTS ..... Sue Ghertner and Carlos White

HERR DROSSELMEYER ..... Carl Ratcliff

HIS NEPHEW (The Nutcracker) ..... Jonathan Hope

TOYS: Harlequin and Colombine ..... Polly Willis and Terry Yudelson

Soldier ..... Kirk Peterson

MOUSE KING ..... Carlos White

MICE ..... Cordelia Brumby, Kathy Brunner, Wendy Crowe, Joan Docekal, Tori Eillington, Mary Ann Lupton, Cynthia Newton, Pauline Rodwell, Rhonda Sampson

BUNNY ..... Andrea Yeung

SOLDIERS ..... Students

THE SNOWFLAKES ..... Kathy Crumbley, Barbara Fisher, Wendy Johnston, Teena Kahle, Julia LeCraw, Christine Lyle, Ellen Richard, Claudia Simmons, Diane Smith, Sonia Staab, Vicki Tabaka, Ann Vorus, Peggy Williams, Polly Willis, Missy Yancey, Terry Yudelson

INTERMISSION

ACT II

SUGAR PLUM FAIRY ..... Anne Burton

THE LITTLE PRINCESS ..... Nina Beall

THE LITTLE PRINCE ..... Jonathan Hope

THE ANGELS ..... Students

HOT CHOCOLATE ..... Ann Vorus and Nolan T'Sani with Teena Kahle, Christine Lyle, Claudia Simmons, Peggy Williams, Cam Lorendo, Gene Lowry, Frank Smith, Bruce Weavil

COFFEE ..... Carl Ratcliff

TEA ..... Dwight Arno with Angelique Grayson and Ellyn Yeung

CANDY CANES ..... Russell Chambers with Judy Arone, Susan Murphy, Roslyn Sampson, Kathy Smith, Nancy Tabaka, Linda Zuber

Understudies: Elaine LeCraw, Holly Richardson (Dancing: Dec. 26 & 29)

MARZIPAN SHEPHERDESSES ..... Wendy Johnston with Sonia Staab, Polly Willis, Missy Yancey, Terry Yudelson

BONBONNIERE ..... Carlos White and Students

WALTZ OF THE CANDY FLOWERS

DEWDROP (Dec. 25, 28, 29 Mat.) ..... Diane Bennett

(Dec. 26, 27, 29 Eve., 30) ..... Virginia Barnett

and Kathy Crumbley, Susan Eldridge, Barbara Fisher, Sue Ghertner, Teena Kahle, Julia LeCraw, Christine Lyle, Ellen Richard, Claudia Simmons, Diane Smith, Vicki Tabaka, Peggy Williams

THE SUGAR PLUM FAIRY AND HER CAVALIER

Anne Burton and Robert Barnett

GRAND FINALE ..... The Entire Company

STUDENTS

ACT I

Party Scene — Children

Girls

Andrea Berta, Leslie Charles, Michelle Kahn, Murray Park, Rachelle Soriano, Olivia Yeung.

Understudy: Leslie Hughes (Dancing: Dec. 26 & 29)

Boys

Karen Anderson, Beth Bickley, Jonathan Hope, Jodi Kaye, Carol Kehr, Terri King.

Understudy: Sandy May (Dancing: Dec. 26 & 29)

Soldiers

Judy Alden, Susan Bloemer, Laurie Callaway, Cissy Calvert, Alane Clay, Shannon Conway, Anne Cooke, Loren Creuser, Holly Dvorscak, Leslie Feldman, Olga Feldman, Robyn Firestone, Sharon Franco, Erin Gatlin, Susan Leslie, Celeste Moon, Rose Saffon, Susan West.

Understudy: Margaret Dykes (Dancing: Dec. 26 & 29)

ACT II

Angels

Nancy Albert, Stephanie Born, Becky Denton, Monnie Eubanks, Eliza Gilliam, Sissy Hammond, Kathryn Jordon, Lisa Mazier, Alice Powell, Marci Jo Webb, Donna Willis, Laura Witt.

Understudy: Ivey Claire Cook (Dancing: Dec. 26 & 29)

Polichinelles

Candy Allen, Jill Cohen, Neal Coogler, Michelle Laboureur, Carolyn O'Conner, Jeannie Robson, Julie Turk, Audrey Yeung.

Understudy: Linda Spriggs (Dancing: Dec. 26 & 29)

Russell Chambers, Cam Lorendo, Gene Lowry, Frank Smith, Nolan T'Sani, Bruce Weavil, students from The North Carolina School of the Arts, Winston-Salem, N. C.

PRODUCTION STAFF

Director for George Balanchine ..... Victoria Simon
Musical Director ..... Robert Mann
Scenic Designer ..... Richard Gullicksen
Lighting Designer ..... Nananne Porcher
Production Stage Manager ..... Gerald Nobles
Scenic Artist ..... James Gordon
Ballet Mistresses for the Students ..... Merrilee Smith, Hallie Kimmel
Orchestra Personnel Manager ..... Harry Robkin
Ballet Rehearsal Pianist ..... Herman Allison
Assistant to the Scenic Designer ..... Gerald Jones
Technical Director ..... Randall Ransom
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Jojo-Les-Yeux-Sales: a Mec .....LATHAN SANFORD
Roberto-Les-Diams: a Mec .....ED GASPAR
Frangipane: a Mec .....JAMES BEARD
Persil: a Mec .....FRANK DESAL
Police Inspector .....PAT SPAWN
M. Bougne: a Ballroom Owner .....CHESTER CLARKE
Counsel for the Prosecution.....CHESTER CLARKE
Counsel for the Defense .....PATRICK SPOHN
A Tax Inspector .....RON SMITH

MUSICAL NUMBERS

ACT I

VALSE MILIEU .....Bob and Irma

NOBLE SONS OF FRANCE .....Bob, Inspector and Mecs
NOBLE SON'S TAB .....Mecs
BRIDGE OF COULAINCOURT .....Irma and Nestor
OUR LANGUAGE OF LOVE .....Irma and Nestor
SHE'S GOT THE LOT .....Inspector and Admirers
Reprise: LANGUAGE OF LOVE.....Irma
Reprise: LANGUAGE OF LOVE.....Irma
DIS DONC .....Irma and Men
LE GRISBI IS LE ROOT OF LE EVIL IN MAN.....
.....Bob, Nestor and Mecs
WRECK OF A MEC.....Nestor
THAT'S A CRIME.....Bob, Nestor and Mecs

ACT II

Reprise: BRIDGE OF COULAINCOURT .....Irma and Nestor
PRISON CELL .....Nestor and Men
IRMA LA DOUCE.....Irma and Men
THE LETTER .....Irma
THERE IS ONLY ONE PARIS FOR THAT.....
.....Nestor, Mecs and Prisoners
FREEDOM OF THE SEAS .....Nestor and Mecs
LANGUAGE OF LOVE.....Irma
BUT .....Nestor, Tax Inspector, Police Inspector and Men
FINALE—THE CHRISTMAS CHILD.....Full Company

SINGERS: ED AYERS, JAMES BERNARD, WOODY BRUCE, LORETTA BUTLER, MICHAEL DALTON, MARY JO HALL, JOAN HUMPRHEY, KAREN KIMBLE, LAURA McDUFFIE, LYNDA JANE MOYER, EHLBERT SMITH, DON SWAFFORD

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RON HUSMANN

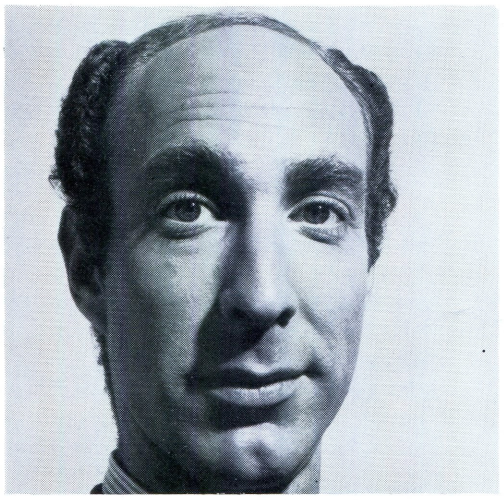
Ron Husmann was graduated from Northwestern University in 1959 and since that time has spent numerous exciting years in show business. A native of Rickford, Illinois, Ron began his career in music at 11 when he won first place in the Chicago Sun Times' Harvest Moon Contest. At Northwestern, he participated in the dramatic activities, and his summers were spent in the stock tents. Ron's career skyrocketed when he co-starred in the Broadway musical *Tenderloin*, followed by *Fiorello* and *All-American Boy*. His many television credits include the Ed Sullivan Show, Bell Telephone Hour, The Gershwin Years, U.S. Steel, and the Today show, and Mr. Husmann was recently the featured singer on the Steve Allen Show. Ron has worked with such stars as Howard Keel, Dorothy Collins, Jane Powell, and Anna Maria Alberghetti in such musicals as *Fanny, Pal Joey, Meet Me in St. Louis, The Fantasticks, On a Clear Day....*, and *Camelot*. He is also well known as Tony on "Days of our Lives" daytime drama on NBC-TV. He will be appearing on the Joey Bishop Show on July 22, and will be returning to Broadway this fall in a new musical.

LEE WALLACE

One of the more credited character actors to appear in Atlanta with Municipal Theater, Lee Wallace has appeared in Municipal's Fine Play Season and the Winter Play Season. Mr. Wallace has also distinguished himself with his roles in the New York Shakespeare Festival's *Macbeth* and American Palace Theater's *Journey of the Fifth Horse*. He has been featured in many television films and commercials. Among his television credits are *Barrabas* and *He Who Gets Slapped* for NBC television network. On tour, Mr. Wallace played with Bert Parks in *Once More With Feeling* and with Hugh Marlowe in *Bell, Book and Candle*. Lee Wallace has played major roles in summer stock throughout the country. Included in this group of productions are *Lion in Winter, St. Joan, A Funny Thing Happened on the Way to the Forum, Look Homeward Angel, Streetcar Named Desire*, and *Two for the Seesaw*.

JAMES BEARD

Coming directly from the New York City Center's revival of *My Fair Lady,* Mr. Beard has won many feature roles on and off Broadway, on television, and in five national touring companies. Mr. Beard will probably be remembered by Atlantans as Mr. Sewerberry, the Undertaker, in the National Company of *Oliver!,* and as Rudolf, in David Merrick's smash hit musical, *Hello Dolly,* starring Carol Channing. He has appeared on virtually every major dramatic show on television, including the series, The Defenders, and also the Naked City. His feature films include the soon to be released *One with the Fuzz,* starring Dick Van Dyke, and he may also be recognized as the evil coachman in the upcoming Hallmark Hall of Fame production of *Pinocchio.*



FRANK DE SAL

Mr. De Sal does not begin his Atlanta engagement cold, for he has just completed a tour of *Irma* in Ohio. On Broadway, he was cast in the first National Company production of *110 in the Shade,* in *Sweet Charity,* and was both lead Ziegfeld dancer and understudy for the Eddie Ryan role in *Funny Girl,* when this hit musical began its first National Tour. Off-Broadway, he was the featured male dancer in *Anything Goes,* and Seaman Clar, featured dancer, in *New Girl in Town.* In stock he has worked as actor, singer, dancer, and as choreographer, has done *Gypsy, Gidget, Camelot,* and *A Funny Thing Happened on the Way to the Forum.* He has assisted in choreography for others, including *Pal Joey,* and *Silk Stockings.* On television he has appeared for Ed Sullivan, and in a special for the Lincoln Center Repertory Company.

WALTER E. HOOK

While acquiring a Bachelor of Music Degree at the Conservatory of Music in Kansas City, Mr. Hook appeared in forty-five roles at the Starlight Theatre there for seven Summer seasons. During the Fall he was featured for seven seasons in twenty-five roles with the Kansas City Lyric Opera. Mr. Hook has been seen on Broadway, at the New York City Center, New York City Opera, Radio City Music Hall and the Dallas Summer Music Theatre. He is also the leading baritone with the newly formed Emerald Opera Co. in New York where he will return, after his Kansas City stint, to do some original American operas Off-Broadway. He just completed a three week tour with the Kenley Players in Ohio in *Irma La Douce* with Miss Prowse.

LATHAN SANFORD

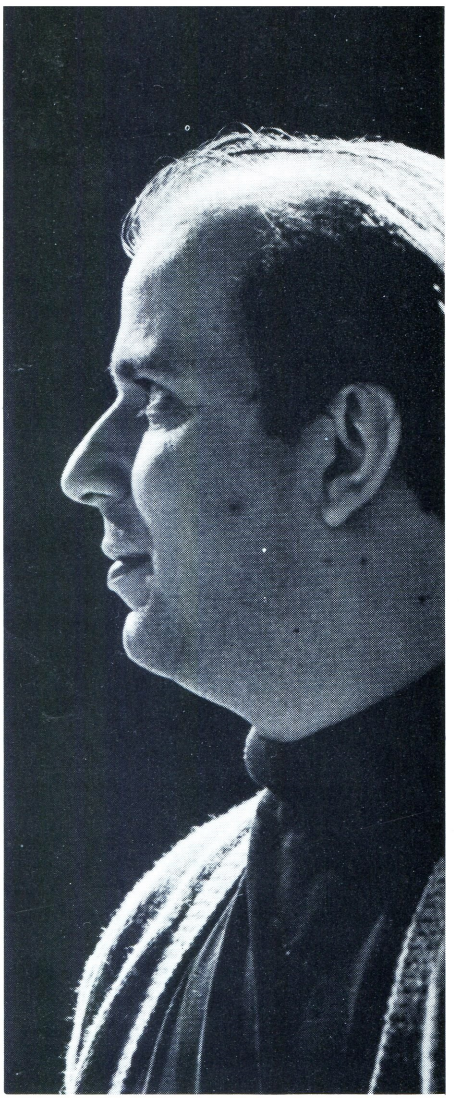
Lathan Sanford was born in Alabama, and received a Bachelor of Fine Arts Degree in Drama from the University of Texas, at which he taught a year of dance and drama at that university. He began his professional career at Casa Manana Musicals at Ft. Worth, Texas. Prior to entering the Army he choreographed the world premier of *The Fantasticks* at Barnard College in New York City before its Off-Broadway debut. Mr. Sanford was in *To Broadway With Love* at the New York World's Fair, and a member of Edie Adam's Nite Club Act, In stock he has played such roles as Riff in *West Side Story,* Blake Barton in *Bells Are Ringing* and Wildhorse in *Annie Get Your Gun.* Mr. Sanford was recently in the National Company of *Sweet Charity,* and prior to that was in the highly successful company of *Sweet Charity* in Las Vegas which starred Juliet Prowse.

PATRICK SPOHN

Patrick Spohn made his theatrical debut with Juliet Prowse in the Las Vegas Company of *Sweet Charity* at Caesar's Palace. He recreated his roles as well as assisting Mr. Eddie Gasper in staging the Kenley Players' production with Janis Paige. He then appeared in the National Company of *Sweet Charity* with Chita Rivera and the film version starring Shirley MacLaine. Mr. Spohn is reunited with Miss Prowse in the Production of *Irma La Douce* and is also assisting Mr. Gasper in this production, which has recently enjoyed a successful engagement with the Kenley Players of Warren, Ohio.

CHRISTOPHER MANOS

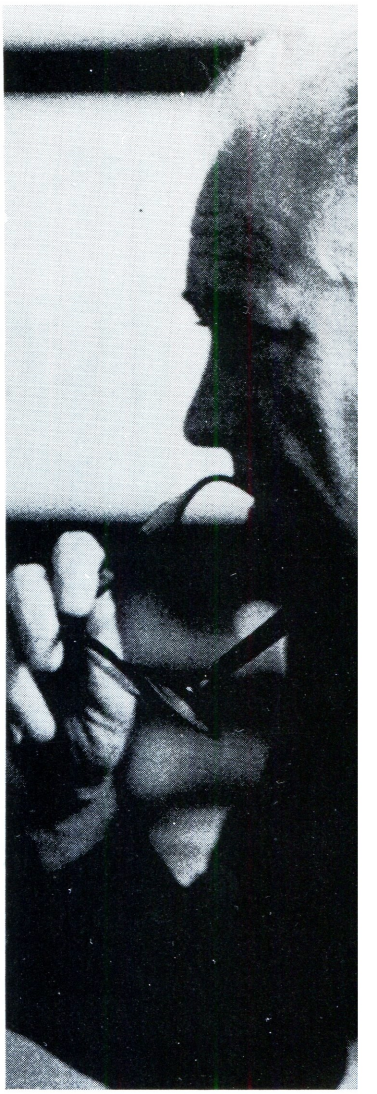
Vice President and General Director Atlanta Municipal Theater



Christopher B. Manos is the man behind the unique concept of Atlanta Municipal Theater. Since 1959, when Mr. Manos first came to Atlanta, he has worked toward the goal which is now in sight, and will be reached in October of this year when AMT opens its first season as resident theatrical production company in the new Atlanta Memorial Arts Center. Under the management of Atlanta Municipal Theater will be three major performing wings: The Atlanta Opera Company, the Atlanta Ballet Company, and the Atlanta Repertory Theater Company. Prior to his coming to Atlanta to associate himself with AMT, then involved in producing Theater Under the Stars, Mr. Manos had several years of experience with the Pasadena Playhouse, the Theater Guild of New York, and had mounted his own New York production of the American premiere of Agatha Christie's *Spider's Web*. Winner of the 1967 Atlanta Critic's Award for "the development of the art of the theater in the City of Atlanta," Mr. Manos is the dynamic head of a producing organization, operating with high standards on a wide variety of fronts, which is unique in America. Mr. Manos is married the the former dancer Glenn Ryman and has two sons and a daughter.

ERIC MATTSON

Production Director



1968 marks the 15th summer that Atlanta has been home to Eric Mattson. It is also the first time in 15 years as Production Director of Theater Under the Stars that he has had a tangible roof over his head. In 1953, when Theater Under the Stars opened its first season under the stars of Chastain Memorial Amphitheater, Mr. Mattson was guest director for two shows. He became Production Director in 1954. A veteran of the musical stage, Mr. Mattson made his professional debut in *Jumbo* at the old Hippodrome Theater in New York. Other New York appearances were in *Song of Norway*, and *Carousel*. In this last he created the role of Mr. Snow, played it two years on Broadway, and for two years on National Tour, and 6 months in London and is featured on the origional cast records. Mr. Mattson has toured as featured soloist with Sigmund Romberg's Concert Orchestra, and has also starred in most of America's summer musical theaters including those in St. Louis, San Francisco, Los Angeles, Dallas, and Pittsburgh.

DENNIS GIBBS

General Manager of Administration

Dennis Lee Gibbs has been with Atlanta Municipal Theater since 1963 when he first came to Atlanta as Stage Manager for Theater Under the Stars. He returned the following winter for AMT's initial branch endeavor of the Winter Play Season and has been with AMT permanently since 1964. Originally from Chicago, Mr. Gibbs was associated with Herb Rogers' Music Theater in Highland Park, Illinois, where in 1962 he had his first professional theater job as technical director. Very active in theater while attending Wabash College in Crawfordsville, Indiana, Mr. Gibbs has worked in all phases of theater. He started acting while attending high school in Racine, Wisconsin. Before moving to Atlanta where he now makes his home, Mr. Gibbs worked for several theaters including the Happy Medium Cabaret Theater in Chicago. There, he worked on the musical revues *Put it in Writing* and *Three Cheers for the Tired Businessman*. Mr. Gibbs has helped guide AMT through all its expansion and is now responsible for the administration of AMT's various companies.

MICHAEL PARVER

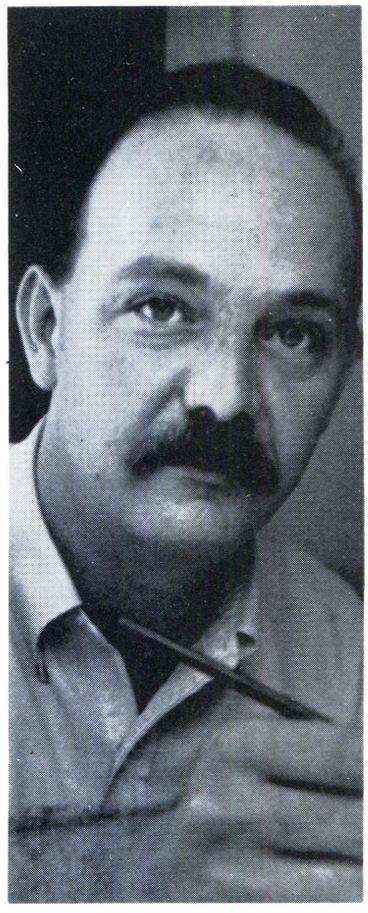
General Manager, Production

Michael Parver is a native Atlantan who joined the staff of the Atlanta Municipal Theater in the spring of 1966. He received his A.B. in Journalism from Tulane, and returned to the Tulane Graduate School of Drama to take his M.A. in directing. Before coming back to Atlanta to join the AMT staff, Mr. Parver spent six years in New York where in 1962 he produced the award winning revival of Cole Porter's *Anything Goes*. In 1963 he was one of the producers of *Lord Pengo* on Broadway starring Charles Boyer and Agnes Moorhead. In 1964, Mr. Parver formed Touring Theater, Inc., an organization which sent out productions to colleges and theaters across the country. Among the productions mounted by this company were: Sir Tyrone Guthrie's staging of *H.M.S. Pinafore*, *Spoon River*, and the opera, *The Turn of the Screw*. Mr. Parver has also served as General Manager of three of America's largest year-round stock theater companies, the Mineola Playhouse, the Westport Country Playhouse, and the Papermill Playhouse.

ED GASPER
Director & Choreographer

Noted actor, dancer, choreographer and director, Eddie Gasper has astounded the theatrical world with his varied talents. Mr. Gasper comes to Atlanta from Warren, Ohio, where he staged and choreographed *Irma La Douce* for the Kenley Players. Prior to that, he directed and choreographed *Sweet Charity* in Las Vegas, Los Angeles, and London, and was the lead dancer in *Little Me* in Dallas and Warren His Broadway credits include *Guys and Dolls, West Side Story, Irma La Douce, Little Me, Sweet Charity,* and *Can-Can*. Mr. Gasper was Assistant Choreographer for the film version of *Sweet Charity,* soon to be released, starring Shirley MacLaine Along with directing and choreographing this production, Mr. Gasper also appears as Roberto.

RICHARD GULLICKSEN
Scenic Designer



Mr. Gullicksen has studied at the Art Institute of Chicago, and the Lester Polakov Studio of Stage Design. He has worked on Off-Broadway shows, including productions at Circle-in-the-Square, the Orpheum and Phoenix Theaters. Although he has designed a great number of musicals for summer stock, his experience ranges from the contemporary plays of Eugene Lonesco to Shakespeare and Greek dramas. Mr. Gullicksen has designed all of the Municipal Theater productions for the past six years, including *Grand Opera at the Park, Nutcracker Ballet, Winter Play Season,* and *Spring Repetoire.*

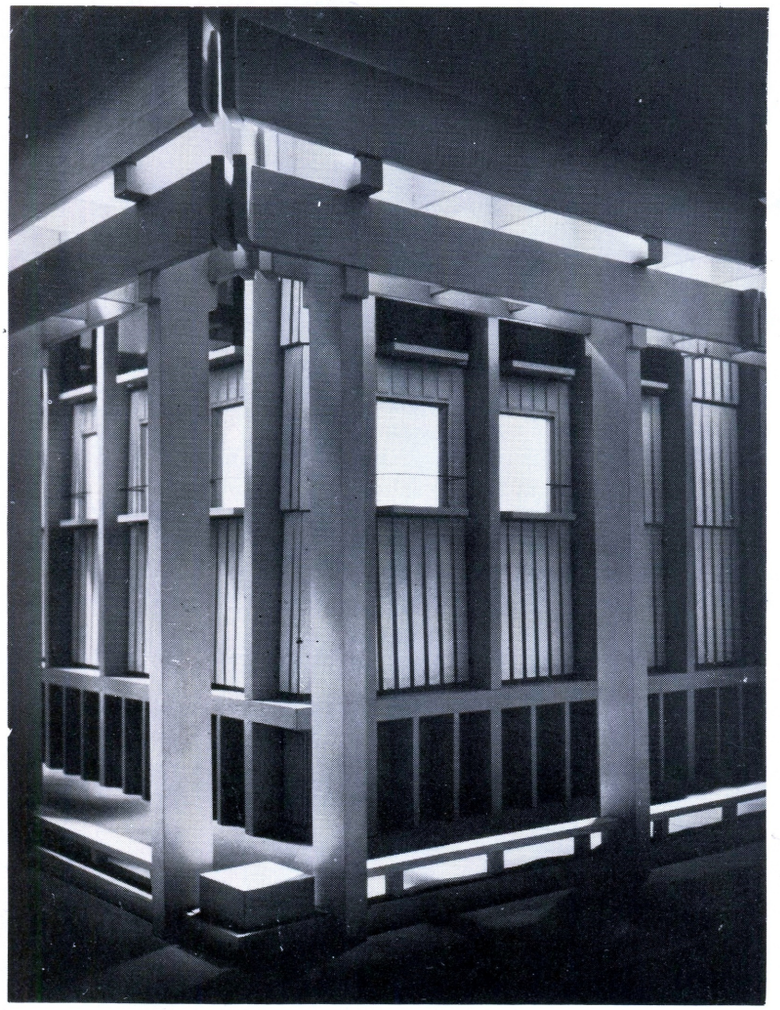
JACK HOLMES
Musical Director

Jack Holmes returns to Theater Under the Stars after an absence of two years. Mr. Holmes was Assistant Conductor in 1963, and became Conductor in 1964 and 1965. Mr. Holmes has spent the past two summers at the Dallas State Fair Musicals. His New York credits include *From A to Z, New Faces of '62, Little Marry Sunshine. O Say Can You See,* and *The Streets of New York* Television viewers have seen Mr. Holmes on *The Today Show* and the "Dave Garroway Show", and he recently composed and conducted N.B.C.'s color special *"The Reluctent Dragon* with Kukla, Fran and Ollie. Upon completion of this summer season, Mr. Holmes will fly to California to be Musical Director and Conductor of the National Company of *I Do, I Do,* starring Robert Preston and Mary Martin.

NANANNE PORCHER
Lighting Designer

A designer for the Lyric Opera of Chicago, Miss Porcher designs lighting for all aspects of the Theater, primarily opera and ballet. Having worked with the New York Civic Ballet, Miss Porcher's designs are in the repetoire of the leading opera and ballet theaters throughout the United States. Miss Porcher is Lighting Designer in residence for Municipal Theater, having come here in 1965 for *Swan Lake* and remaining for all of Municipal's productions.

A BOLD NEW ADVENTURE IN THE ARTS



Christopher Manos, General Director of Atlanta Municipal Theater, meets with his artistic personnel. Left to right: Christopher Manos, General Director, AMT, Blanche Thebom, Artistic Director, Atlanta Opera Company; Robert Barnett, Co-artistic Director, Atlanta Ballet Company; Carl Ratcliff, Associate Director, Atlanta Ballet Company; David Blair, Co-artistic Director, Atlanta Ballet Company; Michael Howard, Artistic Director, Atlanta Repertory Theater.

On the night of October 29, 1968, the curtain will rise on a new era in American theater.

What the audience gathered in the intimate 800 seat Alliance Theater of the new Atlanta Memorial Arts Center will see will be *King Arthur,* a 17th century "happening" by John Dryden, poet laureate of England, and Henry Purcell, the greatest of British composers.

The work itself is exciting. In fact, the production offered here in Atlanta will be a western hemispheric premiere.

King Arthur will utilize the combined talents of the Atlanta Opera, the Atlanta Ballet, and the Atlanta Repertory Theater. Three full, professional, performing companies, in one production, under one management, in one theater.

It's the first time such a thing has happened. It will happen here. In October. That's what AMT is all about.

AMT is the dream of Christopher Manos, a fiery little man who is probably the only person who could generate the fantastic energy required to field such a theatrical juggernaut.

Mr. Manos came to Atlanta in 1959 to take the helm of Municipal Theater, which at the time was producing Theater Under the Stars, Atlanta's popular summertime series of musicals which has grown to awesome proportions in its 16 year history.

In 1964 Mr. Manos inaugurated the Winter Play Season, a series which offered principally popular comic attractions from Broadway, but, in 1967, in a rare departure for regional theater, a departure which to those in the know, constituted an early harbinger of what was to come for AMT, he, with Michael Howard later to be named Artistic Director of the Atlanta Repertory Theater, mounted a stunning production of Peter Weiss' controversial *Marat/Sade.*

Mr. Howard also was the director for a three play Fine Play Season in 1966, which included Shaw's *Saint Joan,* Miller's *The Death of a Salesman,* and Shakespeare's *Romeo and Juliet.*

Mr. Manos watched his public carefully, and when the opportunity came to move his growing organization into the soon-to-be-opened Atlanta Memorial Arts Center as the resident production company, he took it. Atlanta, he felt, was the place. And the time was right.

Following *King Arthur,* a production uniquely suited to introduce AMT's three winged producing organization, the individual components will embark on thirty week seasons, operating in repertory in the Alliance Theater of the Center.

The Atlanta Opera Company, under the Artistic Direction of Blanche Thebom, will give nine performances each of three works in addition to *King Arthur.* The three works are: *La Boheme,* in a dynamic new English version of Puccini's classic work set in Hemingway's Paris of the twenties; Strauss' *Salome,* preceded by a yet-to-be-named "curtain raiser;" and Richard Wagner's *Tristan und Isolde.*

The Atlanta Ballet, under the co-Artistic Direction of David Blair and Robert Barnett, will present nine performances each of a full length classical ballet—to be chosen from *Swan Lake, Sleeping Beauty, Coppelia,* or *Giselle*—and two evenings of repertory including four new works: *Illusions de Cain,* with choreography by Anna Sokolow; *Morpheus' Circuit,* with choreography by Carl Ratcliff; *Symphony in C,* with choreography by George Balachine; and the pas de deux from *Flower Festival of Genzano,* with choreography by Auguste Bournonville.

The Atlanta Repertory Theater, under the Artistic Direction of Michael Howard, will be a permanent, professional acting company of 35 which will offer a season of six plays in addition to the opening production of *King Arthur.*

Six plays will be chosen from the following list:

The Hostage, by Brendan Behan; *Marathon 33,* by June Havoc *Wedding Band,* the world premiere of a new play by Alice Childress; *Much Ado About Nothing,* by William Shakespeare; *The Cherry Orchard,* by Anton Chekhov; *Hair,* the current Broadway musical sensation; *Rosencrantz and Guildenstern are Dead,* by Tom Stoppard; *Othello,* by William Shakespeare; and *The Last Temptation of Christ,* in a special stage adaptation of Nikos Kazantzakis' powerful novel written expressly for this company.

In addition to these three companies, AMT, in association with Atlanta's Junior League, will present a number of productions in the winter by the Atlanta Children's Theater. Under the Artistic Direction of Charles Doughty, formerly director of the Nashville Children's Theater, the Atlanta Children's Theater will provide meaningful theatrical experience for tomorrow's developing audiences.

In the Memorial Arts Center there is a small downstairs theatre which will be available to the AMT companies for the production of exciting and different theater pieces which Michael Howard feels will expand the experience of actors and audiences alike. In this intimate theater Mr. Howard hopes to create a lively, and challenging atmosphere where the audience can take part in the development of a living theater.

The dream of AMT is fast becoming a reality. In October the city will witness the works of a Production company—with one policy-making unit, the managers and the artistic directors working together to make sure every ounce of value is being realized financially and creatively as each company develops—one business office staffed for the utmost in efficiency—one scenic studio capable of creating and mounting the diverse productions envisioned for the various companies over the course of a thirty week season—one production staff with stage managers, lighting and sound directors, moving among all the companies with professional ease—one public relations establishment with fully professional divisions of advertising, publicity and promotion—one central box office—one set of stage hands, wardrobe mistresses, wig masters, fencing masters, carpenters, grips, and scores of other technicians and artisans which will be required to make such a huge undertaking work.

AMT is indeed a bold new adventure in the arts. Such a company has never existed before in the history of the American stage. It will happen here, in Atlanta, in October, and all Atlanta is invited to be a part of it.

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In repertory
Pre-Broadway
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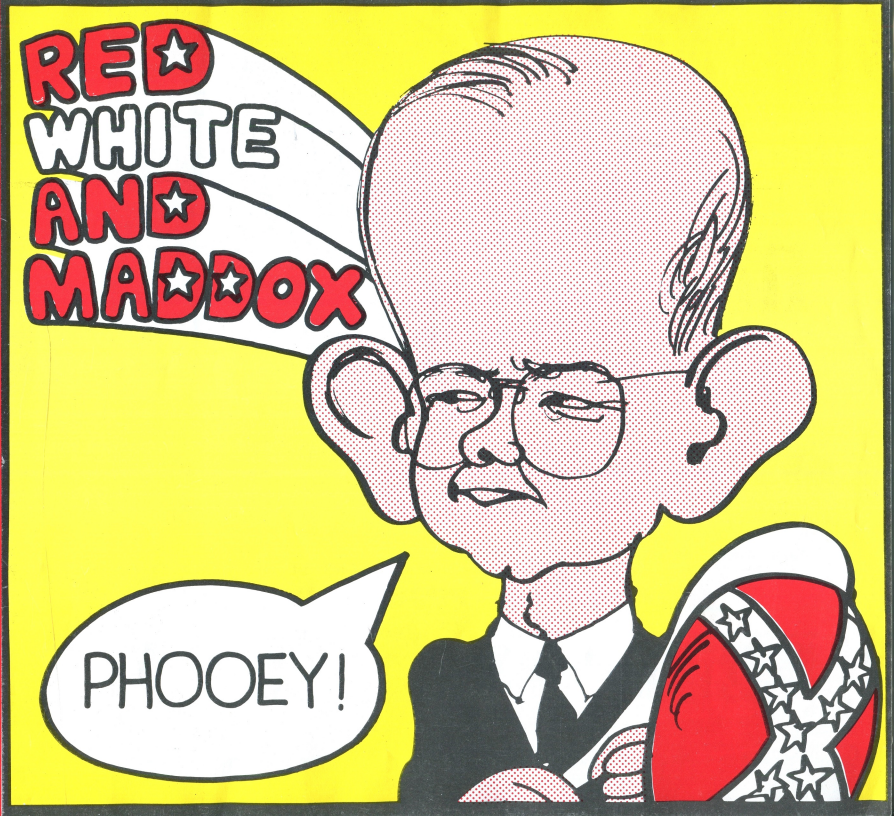
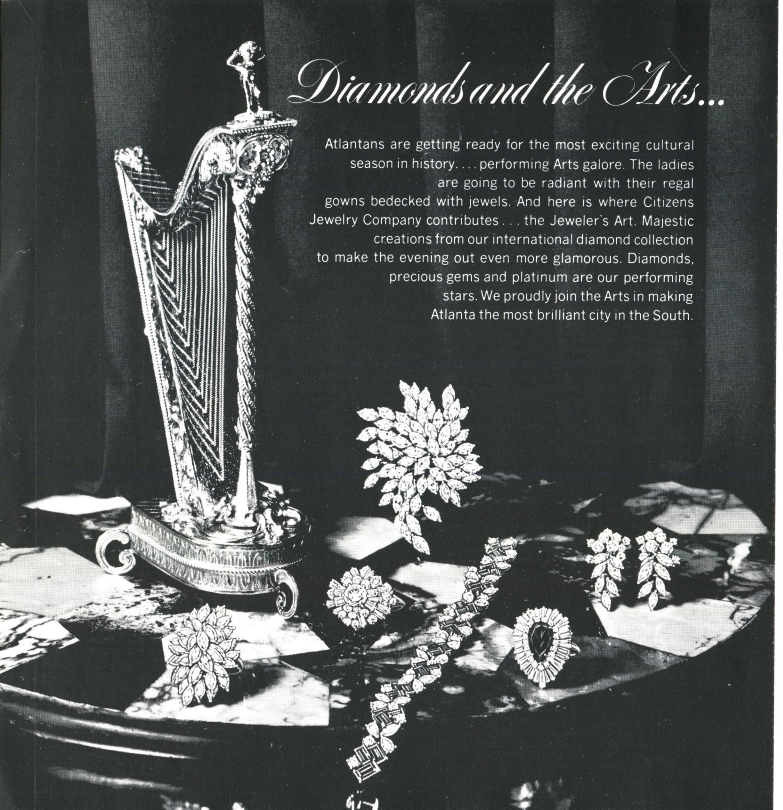
Theatre Atlanta





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MADDOX IN 1970?

"I declare," said the lady, glancing at a newspaper, "if Miz' Maddox isn't talking about running for governor in 1970." The lady was one of those skinny, gaunt types whose features are standard fare in every cartoon caricature of a Georgia rube—and whose votes elect politicians to high office.

While thousands of Georgians regard their governor as a bad joke, thousands more, like this lady, cherish him and dote on his every pronouncement, even though it is often a direct contradiction of what he said last week.

It is almost impossible to explain Lester Maddox to friends from out of the state. His exploits are supremely amusing to visitors, but not so funny when you live here. The ultimate product of one-party, one-issue (race) politics, his election was made possible by his own persistence plus a huge crossover vote of clever Republicans who invaded the democratic primary to set up a comic pushover for their man. Alas, only hours after that 1966 primary the GOPs realized, to their horror, that the man they helped nominate was not a pop-eyed clown but a man who—in the eyes of his followers—had far better segregationist credentials than the button-down variety being served by the Republicans. Even then Lester lost a close popular vote but the legislature made him governor.

Unlike a bad cold, Lester Maddox will not just gradually fade away. He and his idol, George Wallace, personify what is called The New Politics. In reverse.

This is a year when the old rules, the old trends, the old issues are gone. A huge, new mass of people is now comfortable enough to vote on other issues ahead of dollars and sense. The one in vogue in 1968 has been exported from the south, just when it seemed to be fading here, and infected even our presidential politics: R-a-c-e.

To thousands of Georgians who, like millions of other Americans are making their current political decisions around the issue of law and order, there is no contradiction between the words and the deeds of a Maddox or a Wallace. Lester's axe handles somehow do not connote violence in the streets; his pistol-packing restaurant proprietorship is no deterrent to preaching law and order; the John Birch recordings emanating from his furniture store telephone even after he became governor are merely arguments for "God, liberty and America;" his telegram congratulating a county school board on resegregating its facilities—thus defying Constitutionality based on courts and risking loss of $342,000 of badly needed federal funds—underlines his leadership in education; Martin Luther King was a "communist" for bringing thousands of Americans into the most fundamental activity of a democracy, the vote.

The list is endless. Yet constant exposure to this logic, like constant exposure to a virus, eventually builds a certain immunity. So steady is the beat of outrageous oratory from the capitol that many Georgians have ceased to be shocked, amused or dismayed. They simply do not hear it anymore. They are numb. For them, Lester has lost his entertainment value.

For the faithful who still listen intently, who learn again and again that all of today's troubles as caused by "communists, beatniks, socialists, anarchists, outside agitators etc.," it may never be understood that the problems of our complex, overcrowded society are slightly more profound than that. The solving of them will thus take much longer.

But the record is not all bad. There is in fact a brighter side. Lester's antics have made it unfashionable for button-down segregationists at the better clubs to be as vocal as before, lest they be smirkingly classed with the man whose style, if not his meaning, is out of vogue.

And for those who are irreconcilably opposed to the governor, there is always the knowledge that he will only hold power for two more years. Nothing like him could ever happen again, since his elevation was only a political accident. Er, pardon me—what is it that skinny caricature of a lady keeps saying about 1970?

ARLIE SCHARDT
Time Magazine

JIM (JAY)
GARNER
WILLIAM
GAMMON
CHRISTOPHER
LLOYD
ARLENE
NADEL

JAY BROAD — Managing Director, Theatre Atlanta.

Mr. Broad, who combines both artistic and administrative functions at Theatre Atlanta, has been Managing Director of the theatre since its inception as a professional, resident, repertory company in 1965.

For five years prior to his move to Atlanta, Mr. Broad was one of New York's busiest and most ambitious producer-directors.

While in New York he directed the prize-winning drama, "Witches' Sabbath," the revival of the musical, "New Girl in Town," and Joel Friedman's "The Gentle Art of Making Enemies."

Mr. Broad, one of the major consultants and planners for the Theatre St. Paul Repertory Company, (which opened in 1964 in the multi-million-dollar Arts and Science Center in St. Paul, Minnesota), was one of its early visiting directors.

In addition to his theatre work, he has also written for theatre, motion pictures and television.

He is a member of the National Theatre Conference (restricted to 100 members from the United States), American Educational Theatre Association, the American National Theatre and Academy, the Society of Stage Directors and Choreographers, and past-member of the Executive Committee of the United States Institute of Theatre Technology.

DON TUCKER — Composer

Mr. Tucker writes music, sketches and lyrics for productions of the Wit's End Players (in Atlanta). His material has been used at New York's "Upstairs at the Downstairs" nightclub and in Broadway's "New Faces." He has written a musical and two revues for the Springer Opera House in Columbus, and several industrial shows for Delta Air Lines.

For Theatre Atlanta, he was musical director for "The Mad Show" and for Ustinov's "The Unknown Soldier and His Wife," presented last season. For the latter, he composed music and lyrics. For "The Hostage," which went into rehearsal at Theatre Atlanta during the spring but was not performed, Mr. Tucker researched and prepared the authentic Irish melodies for all eighteen songs in the play.

He presently lives in Columbus, works in Atlanta, and is studying for his master's degree in music at the University of Georgia in Athens.

His work as director, pianist and composer for musicals and revues has taken him from Atlanta to New York to Puerto Rico.

THE AUTHORS

The first time I ever saw Jay Broad, he was seated rather pompously, behind a table at the Top of the Mart, mulling aloud his plans for Theatre Atlanta.

At the time I was one of the editors of Atlanta Magazine and, having spent some fifteen years in the field of journalism, I had become properly cynical of visionaries, having learned that all too often their dreams turn to nightmares.

Eighteen months later the first of these dreams became real. The theatre, built in the tradition of the Greeks who believed that the audience and the actors should become quickly involved with each other, was warm and intimate. The stage was bold and unique. There is still no other quite like it.

It was completed on November 2, 1966. The carpenters were sneaking out the back door as the audience began streaming in the front. Broad had played a game of brinkmanship with calamity and won by minutes.

He has been doing so ever since. For two years, Theater Atlanta has reeled from crisis to crisis. It has weathered attacks from those who questioned its plays. It has survived those who have attacked Broad personally. It has ignored those who have scoffed at its sometimes flamboyant failures. And it has risen above those critics whose minds are too bound up in the straitjacket of tradition to recognize its visceral vitality.

Happily it is still here and the concept which Jay Broad outlined nearly four years ago, becomes, with this season, real and clear.

There will always be those who criticize this—or any other—theatre that is not afraid to attack traditions, make light of heritage, question ideas, or veer away from the safe and stodgy established concepts of theatre.

The coming season, beginning with the opening play, states finally and without compromise, what Theatre Atlanta is all about.

It never conforms to, nor coddles, the whims of the Establishment. It is bold and honest. It is not afraid of occasional failure. It has great life and verve and style. It is prouder of product than place.

Its professional acting company, insecure in the beginning, has become an ensemble, the result of seasoning and sweat. Any company needs age. Nothing is born mature. Broad has achieved one of his first goals—a truly accomplished acting troup.

Theatre Atlanta will continue to anger, to enlighten, to challenge, to excite, to entertain the minds of those who attend. It is committed to this concept. That is why it is important to the theatre movement in this country. That is why is is important to the maturity of the community.

And that is why people who think continue to support it.

BILL DIEHL

THE THEATRE

OPENING NIGHT
OCTOBER 3, 1968

THEATRE ATLANTA

presents

RED, WHITE AND MADDOX

(A Thing with Music)

by

DON TUCKER and JAY BROAD

Staged by
MR. TUCKER and MR. BROAD

Settings by
DAVID CHAPMAN

Lighting by
OTTO THEUER

Costumes by
DAVID CHAPMAN
DAVID CHARLES

Production Stage Manager
PETER J. PERRY

Technical Director
TED HARRIS

Additional lyrics by Ronald Axe

Hairstyles by Cary Carter and Damon Michaels—Buckhead

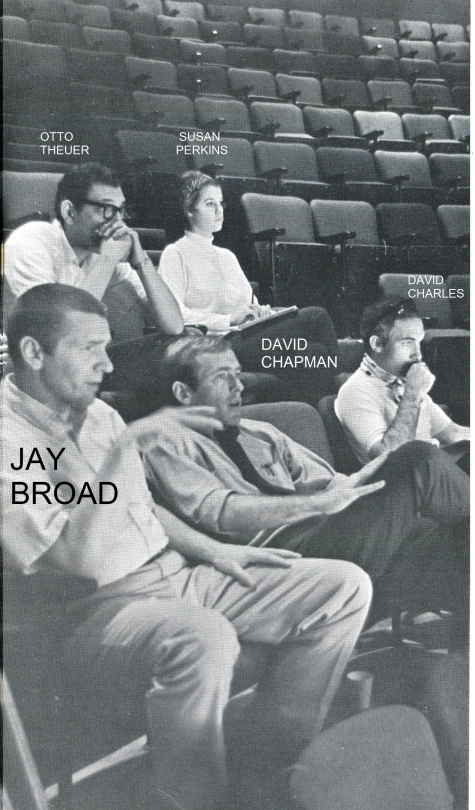
Visual material by Bill Fibben

There will be one ten-minute intermission. Smoking and beverages are not allowed in the auditorium. As a courtesy to persons who have been seated, guests arriving late will be asked to wait in the lobby until intermission. The taking of photographs in the theatre is strictly forbidden. People using lockers are asked, for the sake of security, to close the door and remove the key. Doctors, please leave your name and seat number with an usher. You can be reached here at the theatre at 892-8221. Additional copies of all souvenir programs may be purchased at Theatre Atlanta by mail or in person. To advertise in this program, contact Theatre Atlanta.

THE KIDS

GEORGIA ALLEN
FRAN BRILL
RONALD BUSH
FRED CHAPPELL
RAYMOND EDMONDS
KARL EMERY
CLARENCE FELDER
GARY GAGE
WILLIAM GAMMON
BERYL GOLDBERG
TED HARRIS
CHRISTOPHER LLOYD
TED MARTIN
SANDY McCALLUM
MURIEL MOORE
ARLENE NADEL
STEVE RENFROE
JUDY SCHOEN
SUSAN SHALHOUB
WILLIAM TROTMAN

and JIM GARNER as LESTER



THE PEOPLE

Georgia Allen . . . returns to Theatre Atlanta after last season's roles in "Member of the Wedding" and "Lysistrata". One of Atlanta's favorite actresses, she has been featured in more than twenty roles at Theatre Atlanta, Pocket Theatre and Academy Theatre, the A. M. S. Players, the Clark College Playhouse, and the Morris Brown Theatre. For her portrayal of the Fortuneteller in Pocket's "The Skin of Our Teeth", she won a 1967 Atlanta Critics Award.

Fran Brill . . . joins Theatre Atlanta for the first time this fall after two seasons with the Thomas Wolfe Playhouse in Asheville, N.C., where her credits included "School for Scandal", "Arms and the Man", "Dark of the Moon", "Dracula", "J.B." and "She Stoops to Conquer". A native of Swarthmore, Pa., and a graduate of Boston University Fine Arts School where she majored in dramatics, Miss Brill has also appeared with several stock companies including the Gateway Playhouse in Bellport, L.I., and Bucks County Playhouse in Pennsylvania.

Ronald Bush . . . begins his third season with Theatre Atlanta. Last year he was seen in "Who Was That Lady I Saw You With?"; "The Andersonville Trial"; "MacBird!"; "The Mad Show"; "The Marriage-Go-Round"; "J.B."; "Lysistrata" and "The Unknown Soldier and His Wife". Prior to joining TA., Mr. Bush had extensive experience on off-Broadway, with the American Savoyards and with leading repertory companies throughout the U.S. With the Savoyards he was not only musical director and conductor but also played 24 roles in various Gilbert and Sullivan productions. His television credits include featured roles on Hallmark Hall of Fame, the U.S. Steel Hour, the Jackie Gleason Show and Another World. During the past summer he was an instructor in Theatre Atlanta Acting Conservatory, appearing in two of its workshops and directing two others.

Fred Chappell . . .returns to Theatre Atlanta for his second season after teaching in Theatre Atlanta's Acting Conservatory this past summer. Last season he appeared in "Who Was That Lady I Saw You With?"; "The Andersonville Trial"; "MacBird!"; "The Mad Show"; "J.B."; "Lysistrata"; and "The Unknown Soldier and His Wife". He has had wide experience in stock companies throughout the nation, in off-Broadway productions, and his work in revues has carried him to such places as Puerto Rico and as close by as Wit's End in Atlanta. His acting experience before joining TA ranges from the role of Jerry in "The Zoo Story" to Prince Hal in "Henry IV, Part I".

Raymond Edmonds . . . is a key member of Theatre Atlanta's technical staff as well as a part of the professional acting company. During the past summer he helped construct sets for the summer Acting Conservatory workshops and also created some of the Roman legion costumes for the "Behold the Man" pageant in the stadium. He appeared last season in "The Andersonville Trial"; "MacBird!"; and "Lysistrata" and "The Investigation".

Karl Emery . . .began his Theatre Atlanta career two years ago and last season appeared in "Who Was That Lady I Saw You With?"; "MacBird!"; "Lysistrata" and "The Investigation". He has also worked with the Little Theatre of Georgia State College. A sometimes maverick, Mr. Emery took a few months away from the theatre the summer past and worked on a bridge construction crew.

Clarence Felder . . . has just completed his second summer with the Cape May Playhouse in New Jersey where he received excellent notices in a range of roles that included Shakespeare, O'Neill and the part of Marat in "Marat/Sade". He joined the Theatre Atlanta company in 1966 and has since appeared as Pizarro in "Royal Hunt of the Sun"; General St. Pe in "Waltz of the Toreadors"; Ahab in "Moby Dick Rehearsed"; George Payne in "Tobacco Road"; Rufio in "Caesar and Cleopatra"; Hockstader in "The Best Man"; in "Boy Meets Girl"; "Who Was That Lady I Saw You With?"; "MacBird"; as Wirtz in "The Andersonville Trial"; "Lysistrata"; the title role in "J.B."; as the Fool in "The Unknown Soldier and His Wife"; and he directed "The Investigation". He has worked with the Boston Herald-Traveler Repertory Company, the Great Lakes Shakespeare Festival, and the MacCarter Theatre Professional Repertory Company in Princeton, N.J. Mr. Felder has played in more than 26 Shakespearean roles and appeared in the first production of the Pinter Plays at the Writer's Stage in New York.

Gary Gage . . . is best remembered for direction last season of TA's "Who's Afraid of Virginia Woolf?" He returns this year as a member of the company, both as actor and guest director, appearing in "Red, White and Maddox" and directing "Dark of the Moon" simultaneously. His career as both an actor and director has taken him to almost every state in the Union and as far north as Alaska, where he was director of the Alaska 67 Exposition until it was cancelled by earthquakes and floods. Among the 50 dramas and musicals he has directed are "J.B."; "The Miracle Worker"; "Inherit the Wind"; "Picnic"; and "The Music Man". During the past summer Mr. Gage was a member of the Dartmouth Repertory

Company where he appeared in several productions with TA regulars, Arlene Nadel and Sandy McCallum. Mr. Gage has also performed with the Charles Playhouse in Boston, the Syracuse Repertory Theatre in Syracuse, the Actor's Theatre of Louisville, and Theatre St. Paul.

William Gammon . . . returns to Theatre Atlanta this fall after appearing last season in "The Investigation" and "The Unknown Soldier and His Wife". A graduate of Bob Jones University, with a Masters Degree in Fine Arts in acting from Florida State University, Mr. Gammon appeared in a variety of roles at both colleges, including Brick in "Cat On A Hot Tin Roof", Jean in "Miss Julie", and several Shakespeare productions. He has also played with the Asolo Theatre in Sarasota and was judged best actor in 1967 for his performance as Lord Burleigh in the Tallahassee Little Theatre production of "Mary Stuart".

Jim Garner . . . returns to Theatre Atlanta for his third season after his second summer as a teacher in the Governor's Honors Program in Macon, Ga. Last season Garner scored critically in the title role of "MacBird!" His other appearances were "Who Was That Lady I Saw You With?"; "The Andersonville Trial"; "The Mad Show"; "J.B."; "The Member of the Wedding"; "Lysistrata". TA lured Mr. Garner away from a successful career as program director of WGST. Prior to that he was program director for WDEF-Radio and production director for WDEF-TV in Chattanooga, Tenn. A former member of the Dramatic Repertory Company of CBS Radio in New York, he has played leading roles with the Chattanooga Little Theatre, the Carousel Theatre, and the University Playhouse in Knoxville. Mr. Garner also teaches in the Theatre Atlanta Acting Conservatory.

Beryl Goldberg . . . makes a welcome return to TA this season as an actor after having served as full-time director of the theatre for four years (through the 1964 season.) A graduate of Tulane University, he also attended the University of Houston, University of Georgia and the American Academy of Dramatic Arts. He has appeared with the Alley Theatre in Houston, Gallery Circle Theater in New Orleans, the New York Theatre Company, Hampton Playhouse, and the Arena Playhouse, Theater Under the Stars, and Academy Theatre in Atlanta. In New York he appeared in "Clash By Night", "Country Girl", "Threepenny Opera" and "Brothers Karamazov". For the past four years, Mr. Goldberg has been a rehabilitation counselor for the State of Georgia.

Ted Harris . . . serves in a dual capacity as both TA's technical director and a member of the professional acting company. Last season he was seen as Ted Ken O'Dun in "MacBird!" and in "J.B.", "Lysistrata", and "The Investigation." Mr. Harris came to TA from North Carolina where he worked with the Charlotte Summer Theatre and the University Theatre at Athens, Ga. where he appeared in such productions as "Playboy of the Western World"; "Henry IV, Part II"; "Show Boat" and "Little Me".

Christopher Lloyd . . . begins his first season with TA following appearances the past season in "Birthday Party"; "Spoon River Anthology"; "Streetcar Named Desire" and "Odd Couple" with the Santa Fe Theatre Company. He was a member of the Boston Herald-Traveler Repertory Company, appearing, among others, as Anthony in "Julius Caesar"; as Guilderstern in "Hamlet"; and in "Taming of the Shrew"; "Twelfth Night"; "Macbeth"; "Oedipus Rex" and "The Rivals". He has appeared in summer stock with the Cape May Playhouse in "Marat/Sade"; "The Devils"; "Inadmissable Evidence"; "Incident at Vichy"; and as Murray Burns in "A Thousand Clowns". Mr. Lloyd has also appeared with the American Shakespeare Festival, the National Theatre Company and the Actor's Repertory Company. He studied for several years in New York under noted drama teachers Sanford Mizener and Matha Graham.

Ted Martin . . . a 28-year-old native Pennsylvanian, has been acting professionally for ten years and comes to TA this year from State College, Pa., where he was director of an Upward Bound playhouse during the summer and for two regular seasons as both a director and actor in the Penn State University Theatre. He has portrayed Marat in "Marat/Sade"; Brittanus in the Leo Genn production of "Caesar and Cleopatra"; as Stanley in "A Streetcar Named Desire"; and Eugene Gant in "Look Homeward, Angel". He has directed for San Miguel de Allende in Mexico ("Bell, Book and Candle"; "The Dumbwaiter"; "Hatful of Rain") and appeared with the Erie Civic Theatre, Hollywood Cameo Playhouse and the Neighborhood Playhouse in New York.

Sandy McCallum . . . comes back to TA after a summer with the Dartmouth Repertory Company where his appearances included "Mother Courage"; "The Fantasticks"; and "Twelfth Night". Last season, his first with TA, he appeared in "Who Was That Lady I Saw You With?"; "The Andersonville Trial"; "MacBird!"; "J.B.". Mr. McCallum comes to Theatre Atlanta from the Tyrone Guthrie Theatre in Minneapolis. In his years there, he played such roles as Dr. Blinkensop in "The Doctor's Dilemma", Nano the Dwarf in "Volpone", the murderer in "Richard III", and Jusup in "Caucasian Chalk Circle". A Canadian, Mr. McCallum worked with theatres in and around Calgary. While working with the Syracuse Repertory Theatre and the Hopkins Center for the Arts, Mr. McCallum played such roles as Major Swindon in "The Devil's Disciple", Crown in "Love's Labor Lost", Priam in "Tiger at the Gates", Friar Lawrence in "Romeo and Juliet", and the stage manager in "The Skin of Our Teeth". Mr. McCallum also has wide radio and television experience, including the BBC of London.

Muriel Moore . . . appeared during the summer in several productions of Theatre of the Stars in Atlanta. With Theatre Atlanta she was seen in "Who Was That Lady I Saw You With?", "MacBird!", "The Mad Show"; "The Marriage-Go-Round", and as Lysistrata in "Lysistrata". Mrs. Moore has had leading roles in 27 plays and 7 musicals, in addition to extensive work in radio, television and films. Appearing at such theatres as the Ring, Civic and Studio M in Florida, the Academy, Pocket, Arena, Municipal and Theatre of the Stars in Atlanta, she has played such roles as Elizabeth in "The Crucible', Flo in "Picnic", Dolly Levi in "The Matchmaker", Juno in "Juno and the Paycock", Judith in "Hay Fever", Maxine in "The Night of the Iguana".

Arlene Nadel . . . has been an Equity actress since she was sixteen years old and scored heavily in her first season last year with TA. Having just completed a rigorous summer with the Dartmouth Repertory Theatre during which she played the mute daughter in "Mother Courage", Ismene in both the Sophocles and Anouilh versions of "Antigone" and as Viola in "Twelfth Night", she returns to TA. Last year Miss Nadel was seen here in "Who Was That Lady I Saw You With?"; "Who's Afraid of Virginia Woolf?" "MacBird!", "The Mad Show", "The Member of The Wedding"; "Lysistrata"; "Lee Harvey Oswald", and "The Unnown Soldier and His Wife". Miss Nadel has an impressive list of credits. She has worked with off-Broadway theatres, with the Asolo Festival Theatre in Sarasota, Fla., and with the Kentucky Players in Warren, Dayton, and Columbus, and the Playhouse-on-the-Green in Worthington, Ohio. With the Gramercy Arts Theatre in New York, she played the feminine lead role in "My Faust"; with Equity Theatre, Dolly Clandeen in "You Never Can Tell"; for Asolo, Helen of Troy in "Tiger at the Gates", Cecily Cardew in "The Importance of Being Earnest".

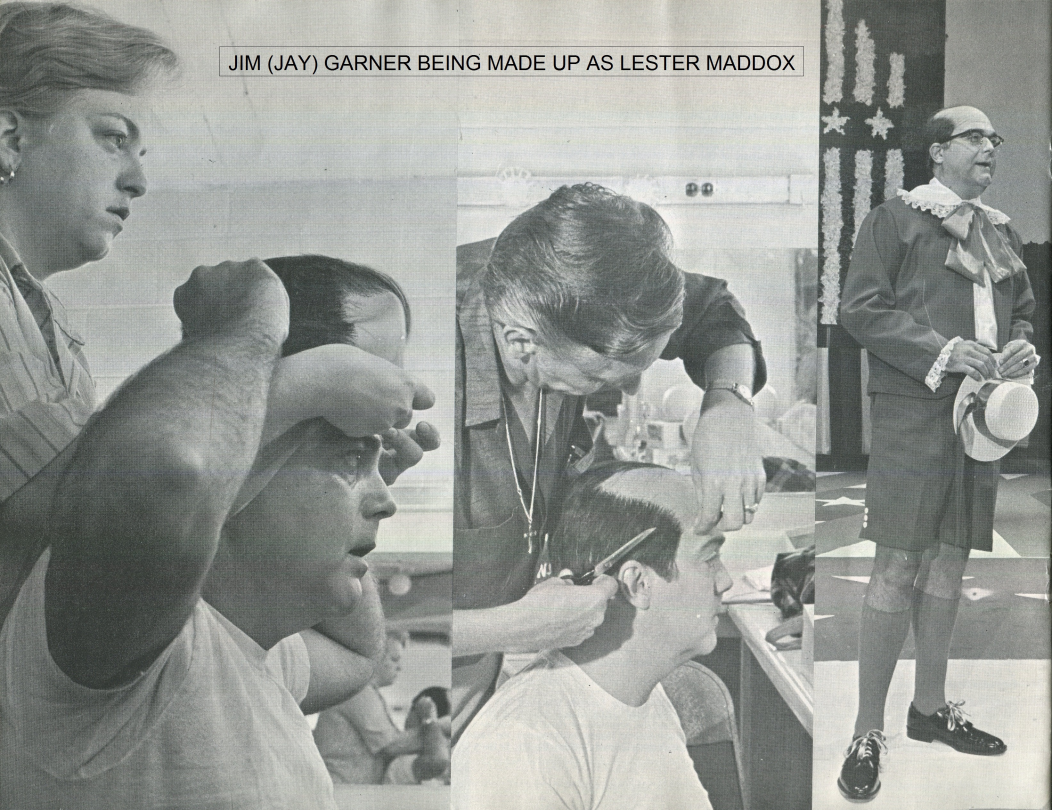
Steve Renfroe . . . is a native of Dublin, Ga., who is a total product of Theatre Atlanta. The first play he ever saw was in TA (After the Fall) and following a successful completion of the TA Acting Conservatory he moved into the professional company. Last year he appeared in the Academy Theatre production of the "The Flies" and was seen at TA in "The Investigation" and "The Unknown Soldier and His Wife".

Judy Schoen . . . has just completed a successful summer as production stage manager for the North Carolina School of the Arts. Her theatre experience includes almost every facet of stage work including makeup, stage managing, props and, of course, acting. Last year she appeared in "Who Was That Lady I Saw You With?"; "The Mad Show", and as the Virgin in "Lysistrata". Miss Schoen is the winner of the Helen Cartledge Award and is listed in the 1967-68 edition of Outstanding Young Women of America and in the 1968 Who's Who in American Women. Director of Theatre Atlanta's School of Creative Dramatics (Stage 6), she has worked in virtually every technical and staff capacity, and has appeared in numerous productions.

Susan Shalhoub . . . returns to TA this year following her appearance last year in "MacBird!" and "The Member of the Wedding". During the past summer she worked as a technician for the Acting Conservatory workshops. A welcome import from Wisconsin, Miss Shalhoub is in her second year with Theatre Atlanta's professional company. She combines a background with the Pitts Playhouse in Pittsburgh, Pennsylvania, and the Nicolo Marionettes in New York with her extensive work for the technical and production aspects of Theatre Atlanta.

William Trotman . . . comes to TA after two years as resident designer and co-owner of ATTCO, Inc., a theatrical company in Honolulu, Hawaii, in which he still owns a controlling interest. He was the organizer and first director of The Institute of Outdoor Drama at Chapel Hill, N.C., and was the first Dean of Drama at the North Carolina School of the Arts in Winston-Salem. He was elected this summer to serve on the Department of the Interior's special committee for the arts with Jose Limon, Martha Hill and Vincent Price. He studied with both the American Theatre Wing and the Stella Adler Schools in New York after receiving his M.A. from the University of North Carolina. He has appeared professionally with more than a dozen theatres including the Pasadena Playhouse, the Alley Theatre and the Peninsula Playhouse and his roles have ranged from that of Willie Loman in "Death of A Salesman" to Harry the Horse in "Guys and Dolls".

JIM (JAY) GARNER BEING MADE UP AS LESTER MADDOX



DON TUCKER
JIM (JAY) GARNER
TED HARRIS
RON BUSH
BILL GAMMON
MITCH EDMONDS
CHRISTOPHER LLOYD
STEVE RENFROE
MURIEL MOORE
FRAN BRILL
ARLENE NADEL
FRED CHAPPELL
JUDY SCHOEN

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Administrative Director.....Leonard Edelstein
Theatre Consultant.....Vincent Piacentini, Jr.

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Official Host.....Zenas Sears
Program Advertising.....Irene Gerson
Assistant Box Office Manager.....Jack Sims
Mailroom Manager.....Steve Renfroe
Mailroom Assistant.....James Kanze

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Executive Designer.....David Chapman
Associate Designer.....Otto Theuer
Technical Director.....Ted Harris
Resident Composer.....Don Tucker
Speech and Voice Consultant.....Lois Broad
Master Costumer.....David Charles
Property Master.....Raymond Edmonds
Assistant Technical Director.....Pat Mann
Production Coordinator.....Susan Shalhoub
Hairstylists.....Cary Carter, Damon Michaels
Shop Carpenter.....Karl Emery
Technical Assistant.....Terry Newlon
Assistant Property Master.....Dwight Creel
Property Assistant.....Francis Bell
Costumer.....Verna Cansler
Assistant Costumer.....Susan Perkins
Dressmaker.....Thelma Rainwater
Dressmaker.....Estelle Noles
Costume Apprentices.....Susanne Roberts, Susan Chappell
Electrician.....Jerry Osborn
Sound Technicians.....Charles Chambers, Jim Larkin
Custodian.....Earl Minter

Production Crew:
Gary Heyden, Donna Cox, Laurie Karp, Nancy Davis, Joanna Forbes, Janice Carroll, Linda Moore, Lee Blackwell, Kathy Rives, Yvonne Meridith, Mark Levinson, Beverly Blackwell

Costume Crew:
Fay Prewett, Laura Whyte, Felicia Jeter, Linda Moore, Nancy Pulliam

THE STAFF

THE ACKNOWLEDGEMENTS

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JUDY SCHOEN
SUSAN SHALHOUB
WILLIAM TROTMAN

THE RESIDENT COMPANY

Established nearly three years ago, the acting schools under the aegis of Theatre Atlanta have gone a long way towards bringing to Atlanta effective professional training in theatre for adults and children.

The adult division was begun initially as a training ground for local avocational actors interested in working with the professional resident company. Its purpose is to provide the avocational actor with the requisite background, discipline, and opportunities for performance that permit competition with the professional on an equal footing.

Courses are offered in basic and advanced acting, body movement, speech, phonetics, voice, playwrighting and directing. Advanced students participate in workshop productions on the Theatre Atlanta stage before live audiences.

Since its inception, the adult division has grown phenomenally, from a first semester enrollment of twenty students, to over eighty students during each of its 16-week semesters. In addition, special summer semesters devoted to advanced workshops have been offered during the past two years.

The adult division is under the direction of Lois Broad, who received her undergraduate training in theatre at Ithaca College and her graduate degree in speech from Columbia University. All courses are taught by members of the Theatre Atlanta professional acting company and other qualified specialists.

The youth division—traditionally called Stage 6 (for children from 6 to 12) and Stage 6 Advanced (for teenagers from 12 to 17)—focuses on creative dramatics. Its goal is the development of the student to his fullest potential as a human being.

Creative dramatics endeavors to: 1) develop and direct creative imagination; 2) motivate spontaneity of thought and expression; 3) develop social and group-relationship understanding; 4) build appreciation of the theatrical form; 5) develop natural, free use of the voice and body; and 6) increase powers of observation and analysis.

The program includes courses in pantomime, improvisation, speech and voice improvement, body movement and control, as well as study and practice of the separate aspects of theatre craft and form.

Judy Schoen, the director, who established and has guided the school since its beginning, is known throughout the Southeast as one of the finest and freest proponents of creative dramatics. Her instructors, all of whom have strong backgrounds in creative dramatics and children's theatre, are drawn from the professional acting company.

The Conservatory offers 16-week semesters for students with all stages of background and development. Inquiries regarding the school should be directed to the proper directors.

THE ACTING CONSERVATORY

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PARLIAMENTARIAN.....MRS. RICHARD SHORT

In early August, Theatre Atlanta faced a crucial test. Over $50,000 was needed in a matter of days to prevent the doors from closing permanently.

The theatre conducted a crash drive which the staff now calls its "nine day war" and the community responded. More than 700 patrons of Theatre Atlanta contributed sums of from 50 cents to $1,000 to enable us to open our doors this fall.

More than $54,000 was pledged during the "war" and when it was over, Theatre Atlanta had learned a significant fact of life. Of that sum, more than $20,000 came to us in contributions of $50 or less. Thus we have found that those who love and support the theatre come from all walks of life.

The battle for funds goes on.

Every performing group in the country without exception—and that includes ballets, symphony, opera and theatre companies—operates at a loss. Last year Theatre Atlanta played to 75% of capacity—a truly remarkable performance—and yet if it were to charge a ticket price high enough to break even, that price would be close to $16 a ticket.

Such a price would rule out most of the theatre's loyal supporters. The audience would be limited to people who can afford an exorbitant admission. Theatre would be reduced, by these few, to the "place to be seen", or, worse even, to a social function.

Thus, Theatre Atlanta this fall begins a broad-based campaign to raise funds. A 50 cent donation is as welcome as a $10,000 gift from a foundation. Everyone who has come to this theatre—last year we built an unprecedented audience of 85,000—is asked to help and every donation is considered with equal weight, and accepted by the theatre with equal humility.

AFTERTHOUGHTS ON THE NINE DAY WAR

We of Theatre Atlanta feel that it is possible for a theatre to present ideas on its stage that are controversial, mind-boggling, sometimes even unpopular, as long as these ideas are done in an exciting and moving manner. We also believe that there are many Atlantans who will help, even with only a dollar.

Theatre Atlanta is a place for everyone. We of the theatre are grateful to those who have helped us in the past, and we need your continued support if we are to survive for the future.

ROBERT L. MARCHMAN, III
Chairman of the Board

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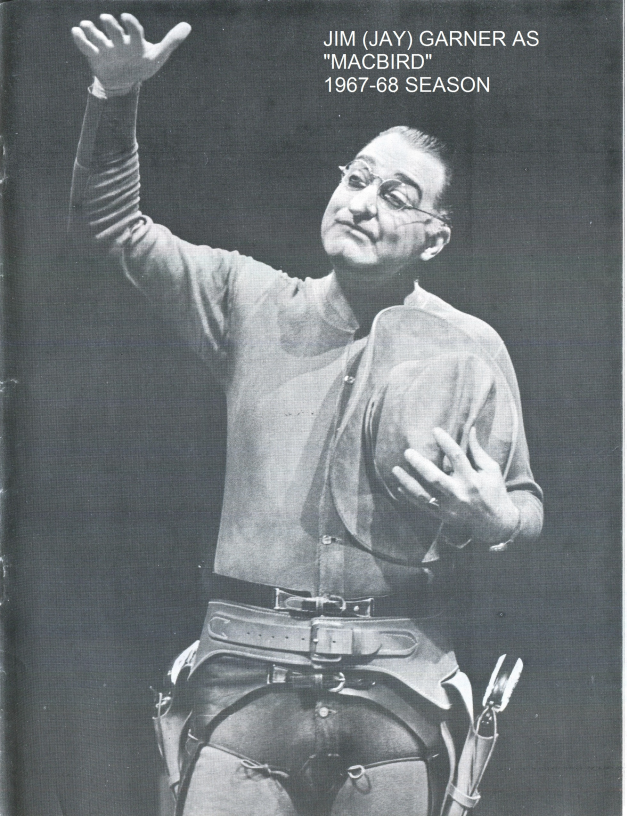

RED, WHITE AND MADDOX—
Lester will sing and dance his way into your heart.

BEYOND THE FRINGE—
A revue that switched-on Broadway audiences for more than a year—generates a "hurricane of laughter".

DARK OF THE MOON—
After "Rosemary's Baby", what? This haunting Broadway hit about witchcraft in the North Carolina mountains, that's what!

KING LEAR—
One of the greatest tragedies ever written, translated into 1968 terms. Shakespeare's answer to the Generation Gap.

THE FANTASTICKS!—
One of the most charming and delightful musicals—now in its tenth year off-Broadway.

THE NEW MacBIRD!—
The longest running show in Atlanta will be back to break its own record.

THREEPENNY OPERA—
The life and loves of "Mack the Knife" and his bizarre underworld kingdom. (musical)

LONG DAY'S JOURNEY INTO NIGHT—
Eugene O'Neill's biting and dynamic auto-biographical play about a family ripped apart by the hatred between father and son.

THE ELECTRONIC NIGGER—
A comic-and-tragic-comment on the Black Man in America today—the shocker that nearly caused a riot during its successful run in New York.

AMERICA, HURRAH!—
The "sock-it-to-me" vivisection of American society that had off-Broadway spinning in its seats for two years.

THE SOLDIERS—
Did Winston Churchill really order the murders of generals who disagreed with his bombing policies in World War II? Another suspenseful drama by the author of "The Deputy".

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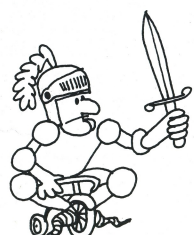
SHAKESPEARE: *King Richard III*



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Atlanta Municipal Theatre

Alliance Theatre Mainstage
868 seats

Opening Oct. 29, 1968

First show in the Alliance

Atlanta Municipal Theater

Christopher B. Manos, General Director

presents

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Dorothy Alexander, Founder & Consultant
ROBERT BARNETT, Artistic Director
Carl Ratcliff, Associate Director

The Atlanta Opera

BLANCHE THEBOM, Artistic Director

Atlanta Repertory Theater

MICHAEL HOWARD, Artistic Director

The American Premiere of King Arthur

Written by
JOHN DRYDEN

Music by
HENRY PURCELL

Adapted by
BLANCHE THEBOM

Production directed by
MICHAEL HOWARD

Choreographed by
JOYCE TRISLER

Musical direction by
JONATHAN STERNBERG

Settings by
RICHARD GULLICKSEN

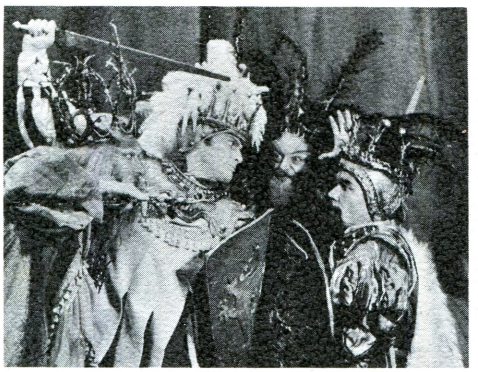
Costumes by
KURT WILHELM

Lighting by
NANANNE PORCHER

Properties designed by
ROBERT JOYCE

Prologue by
JOHN LEWIN

Production stage manager
JAMES WAY



The Atlanta Ballet

Robert Barnett was writing to his subscribers: "We know that ballet is both art and entertainment, high-brow and low-down, symphony and jazz, tragedy and comedy, an exciting synthesis of whip-cracking American showmanship and the essence of old-world elegance, ravishing to the ear, a delight to the eye...indeed a feast for all the senses and an enrichment of our lives."

The Atlanta Ballet, a moveable feast, moves into a new phase of its professional existence even as it celebrates its 40th birthday. With the merger with Atlanta Municipal Theater the company dropped "Civic" from its well-known and respected title, and launched its efforts to bring Atlanta, and the whole country as well, a full season of dynamic, professional dance.

A stately lady named Dorothy Alexander is the force behind this galvanic new company, which is, indeed at the same time, the oldest ballet company in America. Mrs. Alexander founded the company in 1929, and has guided its fortunes for thirty-four lean and fat years. A dancer and choreographer, she served as Artistic Director and administrator, and is now consultant. In 1947 Mrs. Alexander was named Atlanta's Woman of the Year in the Arts, and in 1960 she received Dance Magazine's National Award along with George Balanchine and Fred Astaire. She is the only permanent Director of the National Regional Ballet Association and is on the Board of Directors of the Association of American Dance Companies.

In 1958 Robert and Virginia Barnett came to town as principal dancers, Robert bringing with him eight years of experience with Balanchine's New York City Ballet, adding to the growing Atlanta Civic Ballet, a crisp new professional balletic quality.

Mr. Barnett was named Artistic Director in 1963, and serves as Administrative Director of the company's renowned Atlanta School of Ballet, Merrilee Smith, Director. He is also coordinator for the Southeastern Regional Ballet Festival Association, and a Vice President of the National Regional Ballet Association.

Having studied in Europe with Bronislava Nijinska, Mr. Barnett toured with the original Ballet Russe after being selected by David Lichine, and, in 1950, he joined the world-famous New York City Ballet. Within three years he was dancing principal roles with the company, and touring in works under the direction of Balanchine and Jerome Robbins in Europe and the Far East.

In 1962 a tall, strikingly handsome dancer was added to the Atlanta Ballet's growing artistic staff. Carl Ratcliff took over the modern wing of the company and assumed the title of Associate Artistic Director. Mr. Ratcliff is a dancer in spite of himself. He studied art in college and on the west coast at the Chinard School of Art. While in Hollywood he took up dance, mainly for exercise, and made a dramatic discovery. Excited by the opportunities for self-expression afforded by dance, and spurred on by his innate flair for theater, Mr. Ratcliff dropped his brushes and paints and embarked on a new career.

Before coming to Atlanta this forceful innovator and choreographer studied with Lester Horton, Carmelita Maracchi, Bella Lewitzky, Roland Petit and Eugene Loring.

Throughout its forty years the Atlanta Ballet has been a nationally known, and nationally trained, inspiration and catalyst for other civic and regional companies. More importantly for Atlanta, it has been an ever progressing, yet invariably successful, artistic company whose achievements have indeed matched its purposes—the education of public tastes, and the education of both present and future members of the ballet community.

Principal Dancers, Atlanta Ballet, 1968-69: Robert Barnett, Virginia Barnett, Anne Burton, Vanda Intini, Carl Ratcliff, Burton Taylor. Corps de Ballet: Colette Albert, Dwight Arno, Rose Barile, Barbara Barrington, Russell Chambers, Kathleen Essex, Mary Fellman, Barbara Fisher, Margaret Florin, Jo Linda Hulse, Lynne Hutelin, Wendy Johnston, Charles Kennedy, Richard Lee, Sharon Long, Clarie Mesnard, Mannie Rowe, Cathy Sharp, Claudia Simmons, Gretchen Stock, Ann Vorus, John Walker, Deborah Wisehart.

Dorothy Alexander, Founder & Consultant
ROBERT BARNETT, Artistic Director
Carl Ratcliff, Associate Director

The Atlanta Opera

She stands out in a crowd, you might say. And that same kind of star quality that made Blanche Thebom one of the greatest mezzo-sopranos ever to step on the stage of the Met already emanates from the newest resident opera company in America.

One year after General Sherman left town, a travelling opera troupe came to Atlanta for a brief provincial stand. That company must have started a spark comparable to Sherman's for the love of opera has burned steadily in Atlanta ever since. The Met has come to town for seven days in every May since anyone can remember. And since anyone can remember, it's been next to impossible to get a ticket to see it.

Further testimony to the enduring viability of the city's love for opera came when Christopher B. Manos spearheaded AMT'S experiment called Grand Opera in the Park. Blanche Thebom came to town to supervise the staging of what was probably the biggest "Aida" since the Khedive of Egypt bankrolled the premiere of that work in 1871. 10,000 people overflowed Chastain Amphitheater to see it, and Christopher Manos and Miss Thebom exchanged knowing winks.

Miss Thebom was the first Artistic Director signed to the AMT triumvirate, and, upon her arrival, she proceeded summarily to go to town. She organized the Opera Council, a support organization for her company which now numbers better than 1500 interested opera lovers.

She also initiated a fellowship program for the self-perpetuation of the company with the University of Georgia.

"It is our hope," said Miss Thebom, speaking of this fellowship venture, "to find students who are interested in the conducting, composing, performing, and teaching of opera. The Performing Arts Fellowship Program will serve as a real, practical training ground for the gifted student, and will also provide the University with an economical program of professional guidance."

The Atlanta Opera will use visiting artists on special occasions for special roles, but, for the most part, Miss Thebom intends for the company to be truly representative of this part of the country. She, along with her music director, Jonathan Sternberg, sat on hard pews in Emory's Glenn Memorial Auditorium for days listening to scores of hopeful singers from all over the Southeast. From these auditions, a resident ensemble was drawn, and the dream of the company carried by Miss Thebom and Mr. Manos for so long began to take tangible, and audible, shape. Soloists, choristers, and stage directors form the company of more than a hundred.

The Atlanta Opera will do nothing but premieres during its first season. "King Arthur" is an American premiere. The new English version of Puccini's "La Boheme" slated for production in December is another American premiere, and no less a theatrical personage than Frank Corsaro has agreed to stage this important new work.

The remaining operas will be Atlanta premieres: Wagner's passionate "Tristan und Isolde," and Richard Strauss' electric, controversial "Salome."

Rudolf Bing has publicly admitted that his world famous company is principally a "museum," dedicated to the preservation of the great works of opera's past. And with the exception of an occasional "Antony and Cleopatra," or "Mourning Becomes Electra," the Met is an accurate reflection of its director's dictum.

The Atlanta Opera is cut from a new bolt of cloth.

"We are dedicated to the idea of total theater," Miss Thebom pledges. "Our changing times and audience attitudes demand the kind of theatrical experience which involves complete identification with the music, the libretto, and the drama. This new ensemble is young and full of fire. That they will shine brightly, I have no doubt."

It is no coincidence, it would seem, that the company's new logotype symbol is a star.

Members of the resident ensemble, Atlanta Opera Company, 1968-69: Sopranos: Patricia Buchanan, Joanne Greene, Bonnie Hargrove, Karen Kimble, Nancy Myers, Lana Paulk, Jan Saxon. Mezzo-Sopranos: Kay Bates, Elinore Bucholtz, Susan Claflin, Eleanor Davidian, Barbara Dean, Jill Ericson, Judith Flint. Tenors: Henry Grossman, Samuel Hagan, Walter Richards, Douglas Robinson, Alvin Rogel, David Schwartz. Bass-Baritones: Bruce Cheney, William Nethercut, Patrick Shelby, Russel Thompson, Wayne Turnage. Guest artists for "King Arthur": Janette Moody, John Ferrante, Edward White.

BLANCHE THEBOM, Artistic Director

Atlanta Repertory Theater

"Atlanta has seen a lot of good theater, but I think when you see my new company, you'll agree that we've entered a new phase." Michael Howard, Artistic Director of the Atlanta Repertory Theater, and on whose shoulders the awesome responsibility for the staging of "King Arthur" rests, was addressing a group of prominent Atlanta businessmen who had come to see what this theater gamble was all about. "I say this knowing full well that you'll be able to judge for yourself when you see the company," he continued, "But my theater is going to be the best resident ensemble in the country. It may already be that, even before we've raised the curtain on a single production."

Those who know Mr. Howard know he is not given to overstatement. He's been around too long, he's seen and worked with many of the best companies and biggest names in the business. So when he spouts superlatives, it's a matter to take notice of.

Michael Howard has worked with Christopher Manos before. In 1965 he staged the Fine Play Season at the old Community Playhouse, mounting productions of "Saint Joan," "Death of a Salesman," and "Romeo and Juliet." It was something of a departure for AMT, a company known for star system Broadway comedies.

In 1967 Mr. Howard came back to direct Peter Weiss' controversial "Marat/Sade" right smack in the middle of AMT's Winter Play Season. It was a theatrical revelation for the city. A few people went away from it angry. But nobody went away bored.

"We wanted to find out if the city would attend serious drama," said Mr. Howard. "You see, Mr. Manos has been dreaming of this resident company for longer than anyone knows. I think it was during the 1965 series that he first told me that someday, somewhere, he was going to have a permanent theater company, and that he wanted me to run it for him. I thought he was probably a little crazy at that point—theatrical producers have to be a little crazy anyway—but no director wants to turn down a good offer. So I told him to call me up when he found the place."

Mr. Manos called Mr. Howard about two and a half years later and told him, quite simply, "I've got the place. Are you coming?"

"No director ever had a better house," said Mr. Howard when he finally saw his theater in the Memorial Arts Center take recognizable shape.

"But it's a big decision to pull up roots in one's home town to start a new and, at best, uncertain adventure in a new city. I took my youngest son out of school in New York, told my wife Betty to pack everything up, and meet me in Atlanta.....It's odd how easy that is to say now. A lot of thought had to go into that decision, and a lot of work into its realization."

That amount of thought and that amount of work had to go into twenty five similar decisions made by twenty five different performers in at least that many different places all over the country. In New York Mr. Howard contacted former students, actors and actresses he had worked with on Broadway, off Broadway, and in regional theaters all over the country.

To all of them the question was the same: "I've got the place. Are you coming?"

They came. They found houses, Schools. Doctors. Bought furniture. Pets. Cars. Did everything everyone does when he moves to a new town to settle down. And they went to work.

"I've been told Atlanta had one of the best minor league baseball teams in history," Mr. Howard, no mean baseball fan himself, concluded, "The old Crackers won pennant after pennant. But when the Braves came to town, everyone was aware that suddenly Atlanta was a big league city. Our theater will have that kind of effect. It's a big league theater for a big league city.

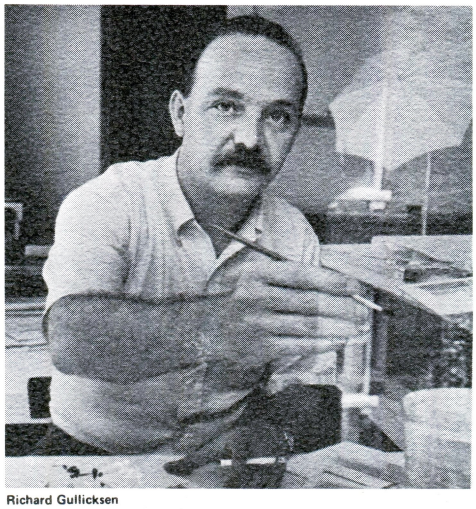
"It's a brand new ball game."

Members of the resident acting company, Atlanta Repertory Theater, 1968-69: Ed Avery, Steven Bush, Maryce Carter, Enzo Cirillo, Linda Cook, Clayton Corbin, Michael Ebert, Harry Ellerbe, David Gold, Christian Grant, William Hansen, Bella Jarrett, Joelle Jons, Bernard Kates, Elaine Kerr, Betty Lord, George Loros, Francis McDonald, Richard McKenzie, Carol Morell, Claudette Nevins, Hannibal L. Penny, Jr., Richard Russ, Sandra Seacat, Peter Thompson, Lee Wallace.

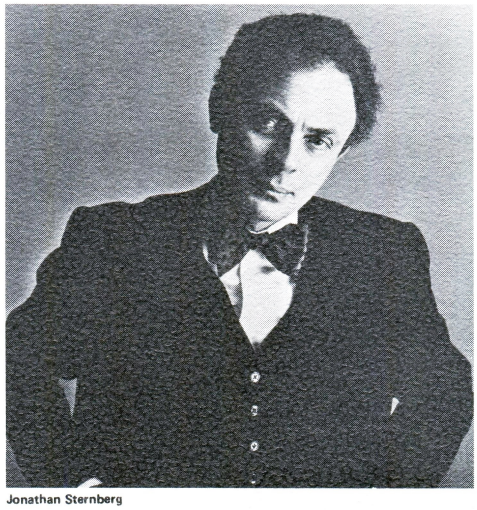
MICHAEL HOWARD, Artistic Director

TOP—CLAUDETTE NEVINS, EDWARD LALLY

Michael Howard



Richard Gullicksen



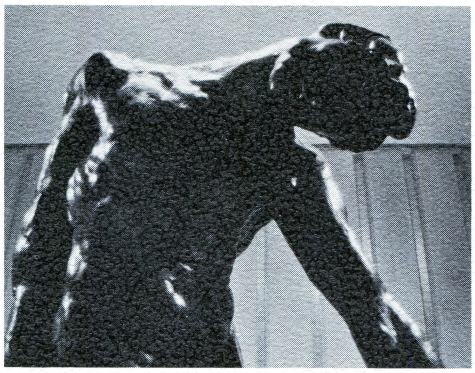
Jonathan Sternberg

Joyce Trisler

Kurt Wilhelm

Nananne Porcher

Robert Joyce



Those who made it happen

"King Arthur" takes scores of people--technicians, artisans, stage hands, carpenters, painters, seamstresses, draftsmen, grips --here are seven of them:

The Director– **Michael Howard**
As Artistic Director of the Atlanta Repertory Theater, Mr. Howard was chosen to stage AMT's spectacular opening production. In Atlanta in 1965 he staged AMT's Fine Play Season, and in 1967 he directed Peter Weiss' "Marat/Sade" for the AMT Winter Play Season, and a television film of Jean Cocteau's "Wedding on the Eiffel Tower" for the Georgia Arts Commission. On Broadway, Mr. Howard staged "Third Best Sport," starring Celeste Holm, "A Land Beyond the River," with Diana Sands, and "The Troublemakers," starring Ruth White. Among his television credits are the Play of the Week, and, most recently Shaw's "Misalliance," produced for N.E.T. by the American Conservatory Theater. He is a permanent member of the Directors' Unit of New York's famous Actors' Studio, and, for ten years maintained a New York studio for professional actors.

The Designer– **Richard Gullicksen**
Mr. Gullicksen is AMT's Director of Design, chief designer and consultant for all design activities of AMT's varied production companies. A fine arts alumnus of the Art Institute of Chicago and the Music Conversatory of Chicago's Roosevelt University, he began his multi-faceted career in the arts with private study under sculptor Freeman Schoolcraft, painter Marian Lukens, and pianist Margit Varro. Mr. Gullicksen moved from Chicago to New York to study at the Lester Polakov Studio of Stage Design. He has designed many off-Broadway productions including plays at Circle-in-the-Square, the Orpheum and Phoenix Theaters. He frequently designed for the Charles Theater in Boston, the Fashion Institute of New York, and the New Choreographers Group.

The Musical Director– **Jonathan Sternberg**
Conductor for the Atlanta Opera and the Atlanta Ballet, Mr. Sternberg has been instrumental in reconstructing much of the music for "King Arthur," and in the training of the chorus and the orchestra which will serve AMT not only for "King Arthur," but also for the rest of the season. Regarded as one of the most distinguished of the younger conductors appearing today, he most recently served as conductor with the famed Harkness Ballet, and with the Royal Flemish Opera of Belgium. After studying with Pierre Monteux he made his debut with the Vienna Symphony Orchestra, and has since centered his career in Europe. He has been associated with Colonel de Basil's Ballet Russe de Monte Carlo, appeared as guest conductor in the first European tour of the Mozarteum Orchestra of Salzburg, and in several all-Beethoven concerts with the London Philharmonic Orchestra.

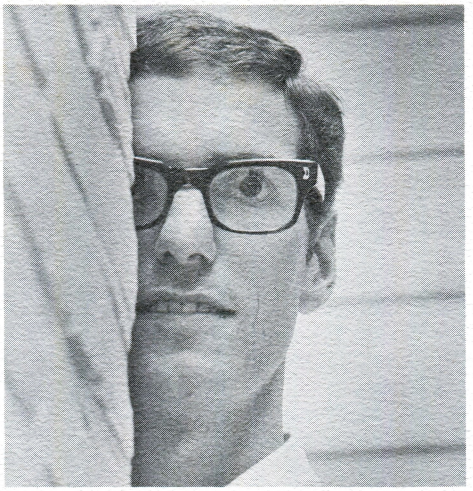
The Choreographer– **Joyce Trisler**
Miss Trisler is a specialist in dances of the 17th century, so she was the natural choice to stage the ballet sequences for "King Arthur." A graduate of the Juilliard School of Music, she has studied under such dance notables as Lester Horton, Carmellita Maracci, Robert Joffrey and Edward Canton. She was a member of the Lester Horton Dance Theater, and became a renowned teacher of Mr. Horton's modern dance technique. A leading member of the Juilliard Dance Theater, she has also staged opera for the Juilliard Opera Theater and the Metropolitan Museum of Arts Music Series. This season she choreographed "Romeo and Juliet" for the New York Central Park Shakespearean Festival. She is an adviser to the Cafe La Mama Company in New York, the company which did the second production of "Hair."

The Costume Designer– **Kurt Wilhelm**
Mr. Wilhelm and his staff have been sewing since June to complete the more than two hundred different costumes for "King Arthur." Mr. Wilhelm studied at the Art Institute of Chicago, and, while there, designed costumes for the Goodman Theater productions of "Rashomon," with Douglas Rain, and "The Skin of our Teeth," with Eugenie Leontovich. From Chicago, he went to the Front Street Theater in Memphis, Tennessee, where he designed and taught under a Rockefeller Grant. For the 1966-67 Front Street season, he designed and mounted all productions, including Carl Weber's "The Miser." In 1967, Mr. Wilhelm designed costumes for all twelve of the plays done at the Pittsburgh Playhouse.

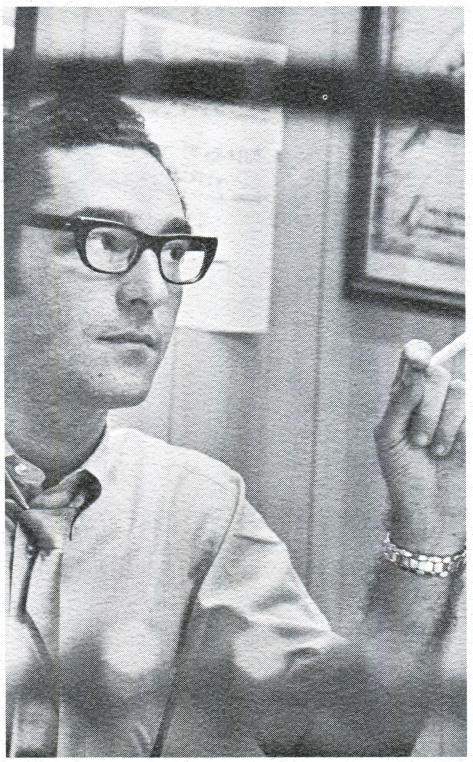
The Lighting Designer– **Nananne Porcher**
Miss Porcher has designed lighting for Winter Play Seasons, Theater of the Stars, and for Grand Opera in the Park, and will serve as Lighting Designer for all AMT productions this season in the Center. Miss Porcher worked with the famed lighting designer, Jean Rosenthal, on more than 200 Broadway productions, and was stage manager for the Martha Graham Dance Troupe, and Jose Limon's troupe for ten years. She has worked as Production Stage Manager for the New York Ballet Society, which later became the New York City Ballet. Miss Porcher designed the lighting for 11 Zeferrelli directed operas, including Samuel Barber's "Antony and Cleopatra," which opened the Met's new home at Lincoln Center.

The Property Master– **Robert Joyce**
Mr. Joyce is generally regarded as the finest theatrical property designer and fabricator in America. He is presently a member of the faculty at the University of California, teaching prop making, wig making, and set decoration in the School of Drama. He is also prop master for the American Conservatory Theater. He has designed props for more than 40 productions at ACT, including "Tartuffe," "Tiny Alice," "King Lear," "The Crucible," "Everyman," and "Man and Superman." He worked with Michael Howard on the ACT television production of "Misalliance."

Christopher B. Manos

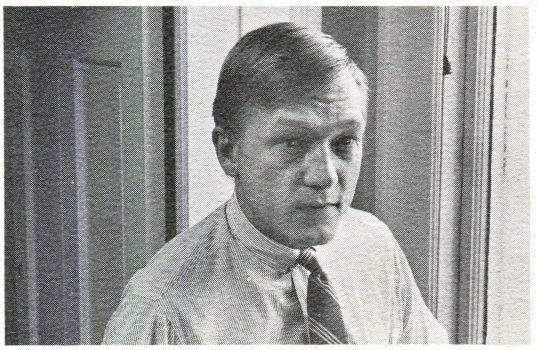


Dennis Lee Gibbs



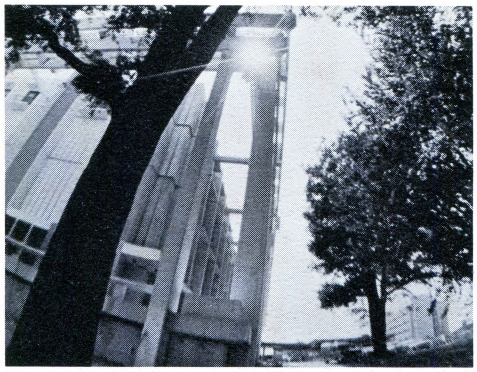
Michael L. Parver

Theodore Stevens



Frank Marchlenski

Dale Heapps



Atlanta Municipal Theater

AMT takes literally hundreds of people to work--producers, directors, business managers, accountants, box office managers, bookkeepers, publicity men, secretaries--here are six of them:

The General Director–
Christopher B. Manos
In a few short years Mr. Manos has changed the personality of AMT from a seasonal producing organization to a strong, permanent, parent entity, fostering the Atlanta Ballet, the Atlanta Opera, the Atlanta Repertory Theater, and the Atlanta Children's Theater. Mr. Manos came to Atlanta in 1959 after working as a producer in New York, with the Theatre Guild, and in California, with the Pasadena Playhouse. With AMT he instituted the famous "star" system with Theater Under (Of) the Stars, placing that perennial money loser into the black for the first time. He has produced the Winter Play Season, the Fine Play Season, Grand Opera in the Park, and the Nutcracker. During the coming season AMT's performing companies will stage more than 30 productions, and operate on a total budget of nearly two million dollars.

The General Manager–Production–
Michael Parver
A native Atlantan, Mr. Parver returned to the city and joined Atlanta Municipal Theater in 1966 following a successful career as a producer in New York. He received his A. B. in Journalism and his M. F. A. in Drama from Tulane. Mr. Parver worked in New York for six years. In 1962 he produced the award-winning revival of Cole Porter's "Anything Goes;" in 1963 he was one of the producers of "Lord Pengo" on Broadway starring Charles Boyer and Agnes Moorhead. He formed Touring Theater, Inc., in 1964, and, through this organization he mounted productions of "H.M.S. Pinafore," staged by Sir Tyrone Guthrie, "Spoon River," and "Turn of the Screw," to colleges and regional theaters across the country. Mr. Parver has also served as general manager for three of America's largest year-round stock theater companies, the Mineola Playhouse, Westport Country Playhouse, and the Papermill Playhouse.

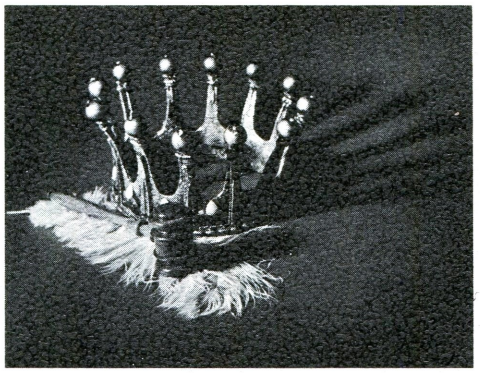
The General Manager–Administration–
Dennis Gibbs
Mr. Gibbs began his career with AMT in 1963 as Stage Manager for Theater Under the Stars. He returned the following winter for AMT's initial Winter Play Season, and has worked in Atlanta permanently since 1964. Originally from Chicago, Mr. Gibbs has worked in all phases of theater. Before his move to Atlanta he was associated with Herb Rogers' Musical Theater in Highland Park, Illinois, and with the Happy Medium Cabaret Theater. He worked there on such musical revues as "Put it in Writing," and "Three Cheers for the Tired Businessman." Mr. Gibbs is responsible for the administrative control of AMT's diverse companies.

The Business Manager–
Theodore Stevens
On paydays the most popular man at AMT is Ted Stevens. A native New Yorker, Mr. Stevens comes to the company from his position as Director of Personnel, Purchasing, and Accounting with Columbia Artists Management. During the Korean War he was attached as an aide to the assistant chief of staff comptroller of the 5th Infantry Division. Mr. Stevens' interest in theater dates from 1960 when he became involved in a managerial and business capacity with various theater projects such as: the Laurence Henry Company, producers of the Westport Country Playhouse, the Papermill Playhouse, and the Mineola Playhouse, and with the children's theater organization, the Dolphin Stage Company. From 1963 he has handled individual off-Broadway projects such as productions at the Gramercy Arts Theater, the Pocket Theater, and "Stage 73." In 1966 he worked as business manager with Roulette Records, and moved to Columbia Artists in 1967.

The Subscription Manager–
Frank Marchlenski
Mr. Marchlenski is charged with supervision of the thousands of tickets, season and single, which pass through AMT box offices each year. A native of West Virginia, he attended Carnegie Tech, and, following a two year stint in the Navy, Mr. Marchlenski moved to Atlanta as assistant buyer in merchandising with Rich's, Inc. He was subsequently group Sales and Service Representative with Continental Insurance. In 1965 he joined AMT as Box Office Manager, and has since handled ticket affairs for all of the AMT producing companies.

The Publicity Director–
Dale Heapps
Mr. Heapps supervises the publicity and public relations for all companies of the AMT complex of companies, and is responsible for many aspects of the "public face" of the corporation and its people. Mr. Heapps joins AMT from his position as assistant to Francis McDonald at the Metropolitan Opera Company in New York. He handled publicity and public relations for the Met's famous National Company before joining AMT in the spring of 1968.

Souvenir Program
Written by Bill Dial
Photography by Charles M. Rafshoon
Designed by David Dutton



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Once a year Christopher B. Manos walks into a meeting of his Board of Directors and tells them how much money he plans to lose during the coming year. Probably no other corporation director in any other business could get away with such a report with his job intact. But nobody in the arts makes money these days. What Mr. Manos presents to the men on his board is not considered shocking, by them, at any rate. Cultural organizations in the United States operate on what is called a "managed deficit." Each year the theater management—or the museum management, or the ballet company management—draws up its budget, and figures up how much money it can realistically expect to make at the box office (a figure which never equals the budget), and the difference between the two figures is the managed deficit, the amount of money the organization must have from civic leaders, individual contributors or foundations, in order to survive. The Board of Directors is made up of men, and women, who are vitally interested in the survival of the arts, and who are dedicated to the project of solving the financial problems of those who work in the arts. For these largely unsung heroes of the arts in America, we offer this brief, programmatic song.

The AMERICAN PREMIERE of:

King Arthur

Produced by
ATLANTA MUNICIPAL THEATER

Libretto

ACT I
Scene 1

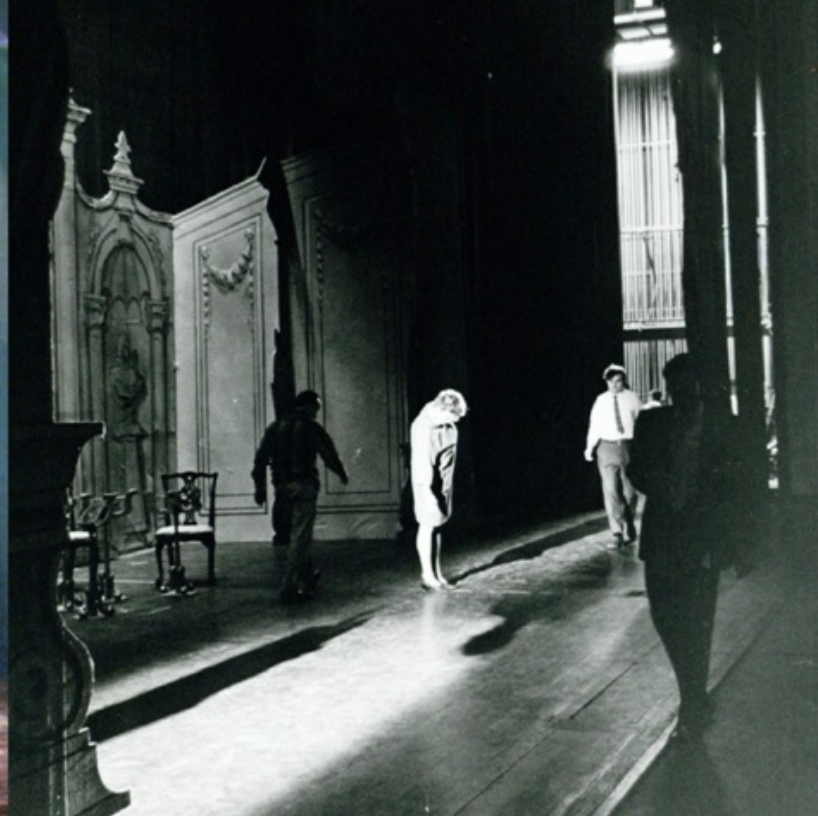
(A wind-swept place of heathen worship, with three statues of the Saxon gods, Woden, Thor, and Freya, visible).

Enter Oswald and Osmond

Osmond: 'Tis time to hasten our mysterious rites,
Because your army waits you.

Oswald: Ambitious fools we are
And yet ambition is a godlike fault;
Or rather 'tis no fault in souls born great,
Who dare extend their glory by their deeds.
(making three bows before the three images)
Thor, Freya, Woden all ye Saxon powers,
Hear and revenge my father Hengist's death.

Osmond: Father of gods and men, great Woden, hear!
Mount thy hot courser, drive amidst thy foes,
Lift high thy thundering arms, let every blow
Dash out a misbelieving Briton's brains!



"One Flew over the Cuckoo's Nest"

Atlanta Woman's Club
"Peachtree Playhouse"
700 seats

opening
March 5, 1974

The Winter Play Season was produced by Chris Manos from 1964 to 1981.

PEACHTREE
PLAYHOUSE
THE WINTER PLAY SEASON
Presents
KEN KESEY'S
ONE FLEW OVER THE
CUCKOO'S NEST

Citizens presents
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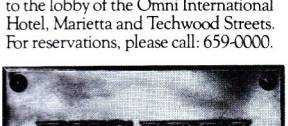

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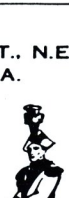

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Turkle Williams . . . . . LEE NAVES
Nurse Ratched . . . . . ANNE HANEY
Nurse Flynn . . . . . PATTI MILLER
Dale Harding . . . . . LEE WALLACE
Billy Bibbit . . . . . JOHN McPEAK
Cheswick . . . . . STUART CULPEPPER
Martini . . . . . TED HENNING
Ruckly . . . . . PHILIP PLEASANTS
The Little Person . . . . . EDDIE MacINTOSH
Bach . . . . . ED TURNEY
Randle Patrick McMurphy . . . . . THEODORE SOREL
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THEODORE SOREL (McMurphy) has appeared in most of the major repertory theatres in the nation including American Conservatory Theatre, Seattle Repertory Theatre, Hartford Stage Company and the Actors Company in Ann Arbor, Michigan. He has spent several summers performing at the American Shakespeare Festival in Stratford, Connecticut and the Old Globe in San Diego. His favorite roles being Benedick in "Much Ado About Nothing," King Scontes in "Winter's Tale" and Hotspur in "Henry IV." He had the honor of performing in "Who's Afraid of Virginia Woolf" at the International Arts Festival in Norway before the royal family of that country. His work in New York includes "Arms and the Man" and the Obie Award winner "20th Century Tar." He previously appeared in Atlanta's THEATRE OF THE STARS as Roux in "Marat Sade" and Nicky Arenstein in "Funny Girl." His most recent film "Jeremy" won an award at the Cannes Film Festival and shortly before arriving in Atlanta he completed filming the soon to be released film "Life Story of Lenny Bruce" starring Dustin Hoffman and directed by Bob Fosse.

LEE WALLACE (Harding) won kudos this season for his portrayal of Jake opposite Kay Ballard in the Broadway musical "Molly." He co-starred opposite Maureen Stapleton last season on Broadway in "The Secret Affairs Of Mildred Wild," again winning rave reviews. Mr. Wallace's other Broadway credits include "Unlikely Heroes," "Awake And Sing," "The Shepherd Of Avenue B," "Journey Of The Fifth Horse," "An Evening With Garcia Lorca," "Booth Is Back In Town" and many others. He has played extensively in regional theatres, including the American Conservatory Theatre, New Haven's Long Wharf Theatre, and the Atlanta Repertory Theatre. His television credits include "To Confuse The Angel," "The Guiding Light," and "Where The Heart Is," plus countless national commercials. He can be seen in such major motion pictures as "Klute," "The Hot Rock," the forthcoming "One Across, Two Down," and recently completed filming the soon to be released "The Taking Of Pelham One-Two-Three" with Walter Malthau and Robert Shaw.

ANNE HANEY (Nurse Ratched) appeared earlier this season as Eunice in the very successful "Streetcar Named Desire" with Rosemary Harris. This time last season she was appearing with Jerry Stiller in "Last Of The Red Hot Lovers" for the WINTER PLAY SEASON. After that she did two shows for the Alliance Theatre, "Jabberwock" and "Comedy Of Errors," two shows in Jacksonville, Florida at the Alhambra

Dinner Theatre, "Fallen Angels" with Dorothy Lamour and "See How They Run" with Mickey Rooney. She recently was seen in the Theater Atlanta Off Peachtree Production of "And Miss Reardon Drinks A Little" as Catherine Reardon for which she received rave reviews. Ms. Haney can be seen and heard on many local commercials all over Atlanta.

JOHN McPEAK (Billy Bibbit) appeared earlier this season as Pablo in the successful "Streetcar Named Desire" with Rosemary Harris. He has to his credit such plays as "The Knack," "What The Butler Saw," all for the Atlanta Actors Theatre. For TOTS he did the musicals "Showboat" and "Camelot" several seasons ago. He was seen in the Studio Productions "Spoon River Anthology" and "Trial Of The Catonsville Nine" for Theatre Atlanta Off Peachtree. Last season he appeared with Jack Klugman in the WINTER PLAY production "Country Girl" and in "Comedy Of Errors" at the Alliance Theatre.

HOWARD J. MEADOW (Chief Bromden) recently graduated from the American Academy of Dramatic Arts in New York. While attending the Academy, he performed in many Off-Broadway shows, including "Dracula," "Under Milkwood" and "Sunday Comics," an original musical comedy revue. Mr. Meadow has worked in regional theatres in the south and midwest and with the Sheldon Improvisation Theater Group in New York.

ED PREBLE (Scanlon) has a wide range of theatrical credits to his name. From Regional repertory theatre to Broadway to TV and films he has also played a wide variety of roles. He appeared with the national company of "1776," on Broadway in "Inherit The Wind" and "The Family Way," and Off-Broadway in "Krapp's Last Tape." The regional repertory theatres he has performed with include The Guthrie, Arena Stage in Washington, Center Stage in Baltimore, New Orleans Repertory Theatre, Front Street Theatre in Memphis, and the Hartford Stage Company. Some of his roles have been the old actor in "The Fantasticks," first gravedigger in "Hamlet," Sgt. King in "No Time For Sergeants" and 50 or 60 other roles. His TV appearances have been for Ford in "Naked City," Kraft, etc., and his film work in "Odds Against Tomorrow" with Harry Belafonte, and "Splendor In The Grass" produced by Elia Kazan.

STUART CULPEPPER (Cheswick) is one of Atlanta's busiest actors, as well as a producer, director and teacher. He created and

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runs the three-year-old Performance Workshop at Callenwolde, teaches drama at Lovett School, and hosts a weekly broadcast of opera each Sunday on WLTA-FM. His roles include George in "Virginia Woolf," Nickles in "J.B.," Dan Berrigan in "'Trial Of The Catonsville Nine," Henry in "Lion In Winter," and Tom in "The Glass Menagerie." A member of the original Theatre Atlanta Repertory Company, he has also appeared with the New Jersey Shakespeare Festival, Asolo Theatre in Sarasota, and the Charles Playhouse in Boston. Last season he was seen in "The House Of Blue Leaves" and "Comedy Of Errors" at the Alliance Theatre. He will be remembered for recently directing the world premiere of "Night Of The Frogs" at Callanwolde last summer.

PHILIP PLEASANTS (Ruckly) is well known to Atlanta theatergoers. With Theater Of The Stars he has appeared in "Oliver" and "Mame." For last year's Winter Play Season he was in "Summer And Smoke" with Eva Marie Saint and portrayed Thomas Cromwell in "A Man For All Seasons" starring James Daly. He appeared last season in the Alliance Theater Company productions of "Tobacco Road" and "Jabberwock." He was just currently seen in the Alliance Theatre Production of "Dracula" in which he played the widely acclaimed role of Count Dracula.

LINDA COOK (Candy Star) has been seen in the Alliance Theatre productions of "Comedy Of Errors," "The Knack," "The Little Foxes," and "Twelfth Night." For the New Orleans Repertory Theater, directed by June Havoc, she appeared in "Skin Of Our Teeth," "Angel Street," and "As You Like It." She first appeared with Theater Of The Stars as Louise in "Carousel," followed by "Little Me," "Sound Of Music," "Finian's Rainbow," "Sweet Charity," and "My Fair Lady."

LOUIS VUOLO (Dr. Spivey) has appeared off Broadway in "The Pinter Plays," "Six Characters," "The Parasite," "Boy With A Cart," "Courtyard" and "The Balcony." He received a B.F.A. degree in Dramatic Arts at Columbia University and has done summer stock at Rockport, Mass. and Cape May, N. J. Atlanta audiences will remember Mr. Vuolo in the Winter Play Season productions of "A Thousand Clowns," "Marat De Sade," and "A Funny Thing Happened On The Way To The Forum," and Theatre Of The Stars' productions of "Can Can" and "Bells Are Ringing."

TED HENNING (Martini) appeared with TOTS in past seasons in "1776" with Joel Grey and "Summer And Smoke" with Eva Marie Saint. He appeared on Broadway in "'Gloria And Esperanza" and in many off Broadway shows such as "The Moon Dreamers" and "Istanbol," and worked extensively off Broadway with Cafe La Mama and Cafe Cino. His TV and film credits include "Love Of Life" and "Slaughterhouse Five." Currently a resident of Atlanta, Mr. Henning can be heard on many area radio and TV commercials.

JIM WAY (Director) recently directed the highly successful "And Miss Reardon Drinks A Little" for Theatre Atlanta Off Peachtree. He also is well known to Atlanta audiences for the many other productions he has directed here such as "Under Milkwood," "Loot," "Trial Of The Catonsville Nine," and "Spoon River Anthology." For TOTS Summer Musical series he has directed "Show Boat" with Pat O'Brien and "Oliver" with Vincent Price. For the Winter Play Season he directed the highly successful "View From The Bridge" several seasons ago, and last season "The Last Of The Red Hot Lovers" with Jerry Stiller. He recently returned from Columbus, Ga., where he directed "Dracula," "Take Her,

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Louise Hudson . . . . . Administrative Director
Carol Reece . . . . . Box Office Assistant
Susan Larkin . . . . . Administrative Assistant
Taylor Jones . . . . . House Manager

She's Mine" and an SRO production of "The Little Foxes" for the Springer Opera House. Last season he directed a production of "Comedy Of Errors" for the Alliance Theatre Company. Mr. Way has just completed a feature film and has directed several documentaries and television commercials. Mr. Way is married to the former Sally Douds, and they have three children, James 5, Caitlin 4, and Siobhan 2½.

STUART WURTZEL

Designer

Mr. Wurtzel has been the resident designer at the American Conservatory Theater in San Francisco for four years. Among the productions he has designed there were "Tartuffe," "Rosencranz and Guildenstern Are Dead" and "Charley's Aunt." On Broadway Mr. Wurtzel has designed the ACT production of "Tiny Alice," and "Flea in Her Ear" directed by Gower Champion. His off Broadway credits include the revival of "Rain," "Trumpets and Drums," and the musical "Thought." Mr. Wurtzel has designed for the Milwaukee Repertory Theater, Cincinnati's Playhouse in the Park, San Francisco's Western Opera Theater, and Pittsburgh's Civic Light Theater. For television Mr. Wurtzel has designed for the NET. Atlanta audiences have seen Mr. Wurtzel's designs for TOTS productions, the Alliance Theatre Co., and Vagabond Marionettes. Mr. Wurtzel returns to TOTS having just completed production designs for the feature film "Discovery of America." He is married to designer Patrizia von Brandenstein.

MARC SCHLACKMAN

Master Builder

Marc Schlackman, a graduate of C. W. Post College, has been the Assistant Technical Director of the Post Theatre Company for two years. In addition to his work at the Post Theatre Company, he was Set Designer for "The Poor Theatre Company" of Port Jefferson, New York. More recently, before coming to TOTS, he was the Stage Manager and Lighting Designer for the Orlando Ballet Company of New York.

BARBARA-MAE PHILLIPS

Production Stage Manager

A resident of New York, Barbara-Mae comes to Atlanta with extensive experience in both regional and stock theaters. For the past six and a half years, she has been a Production Stage Manager with the Repertory Theater of Lincoln Center. The final production there was the critically acclaimed revival of Tennessee Williams' "A Streetcar Named Desire" directed by the Reperatory Theater's Producer, Mr. Jules Irving. The "Streetcar" subsequently went to Broadway and the Kennedy Center in Washington. Last month as a labor of love she came to Atlanta to help Mr. Irving mount "Streetcar" for the Winter Play Season. "Just to see Rosemary play Blanche again was more than worth the trip."

CHRISTOPHER B. MANOS

Producer

In 1960 Chris Manos came to Atlanta from New York, and soon after joining the staff of TOTS, he introduced the highly popular and successful star system. Since then he has produced over 200 productions of ballet, theater and opera on Atlanta stages, including the nationally acclaimed "King Arthur." Mr. Manos began his theatrical career at sixteen. After going into the service, he produced over 480 shows for the G.I.'s as a member of the Special Service branch of the U.S. Army. After completing his duty in the service, Mr. Manos enrolled at the Pasadena Playhouse. Upon graduation he joined the Theater Guild in New York and worked intimately with their summer stock theater, the Westport Country Playhouse and even did some acting himself. Mr. Manos earned the Atlanta Critic's Award for "The development of the Art of Theater in the City of Atlanta" in the early 60's. His most recent project has been instigating the Fall Film Festival, which ran for eight weeks this past fall. Mr. Manos is married to the former Glenn Ryman and they have three children, Chris, Jr., Nickie, and Ann.

LOUISE HUDSON

(Administrative Director)

Louise's career with TOTS began at the early age of 14 selling tickets at the Box Office at the Georgian Terrace Hotel. She worked in the box office all through high school at Henry Grady. After two years at the University of Tennessee, she returned to Atlanta and completed her education at Georgia State University. After graduation, she started working full time with the theater. Since that time she has participated in all areas of the theater, including handling the Subscription campaigns for TOTS and the Winter Play Season.

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Music and lyrics by Stephen Schwartz

PRINCIPALS

Lead Player ..... Gerald Craig
Pippin ..... Robert Pittman
Fasteada ..... Carolyn Calloway
Lewis ..... Tom Acuragi
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War Is A Science

Glory Glory

No Time At All

With You

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Morning Glow

Ordinary Kind Of Woman

I Guess I'll Miss The Man

Finale

NO. 2

Selections from the Broadway hit "Over Here"
made popular by the Andrews Sisters
Music and lyrics by Richard M. and Robert B. Sherman

THE CAST

Ann DePaul ..... Mandy Beason
Marie DePaul ..... Carolyn Calloway
Mitzi ..... Victoria Leigh
Bill ..... Tom Acuragi
Jane ..... Kay Mitchell
Father America ..... Don Key
Mother America ..... Lit Connah
Porter ..... Gerald Craig
Lucky ..... Ric Moretz
Debra Delight ..... Teresa McGehee
Tex ..... Greg Jones
Wanda Mae ..... Sara Smith
Misfit ..... Robert Pittman
Wilma ..... Teri Lyon
Sarge ..... Ben Thompson

MUSICAL NUMBERS

Over Here
Victory Bond
Charlie's Place
Hey Yvette
My Dream For Tomorrow
Good Time Girl
Wait For Me Marlene
We Got It
Don't Shoot The Hooey
I'm Dream Drummin'
Where Did The Good Times Go
The Big Beat
No Goodbyes

B. ALLEN THOMPSON
DIRECTOR

B. Allen Thompson is a graduate of the University of California at Santa Barbara. Upon graduation Mr. Thompson was retained as a director at Chicago's famed "Theatre on the Lake." During the winter months he directed a childrens theatre workshop for the Chicago Park district. Three years ago he moved to the Tampa-St. Petersburg area and formed a theatre group, serving as its resident director. In Florida Mr. Thompson directed "Oliver", "You're a Good Man Charlie Brown", "Sound of Music", "Peter Pan" among many others.

DAVID SHEPPARD
PRODUCER

A native Atlantan, David Sheppard has always been interested as well as involved in the performing arts. In the past, Mr. Sheppard has worked with the Atlanta Boys Choir and as assistant artistic director for the Atlanta Chamber Opera Company's production of The Magic Flute, Dido and Aeneas, and Don Pasquale. In addition to his work with the workshop, Mr. Sheppard heads a very successful interior design firm, Insides Inc.

BIOGRAPHY

Paul Ford – Musical Director

Paul Ford has played for several shows in Atlanta the past few years. "Broadway Times Two" will mark Paul's debut as a musical director. Some of his other credits are "Company", "Cabaret", "Applause", "A Funny Thing Happened", "The Boyfriend", and "Once Upon a Mattress". He is a native Atlantan and is a junior at Georgia State University. For years, Paul, has been an avid fan of musical theatre and has collected almost 1000 show tunes and sound track albums.

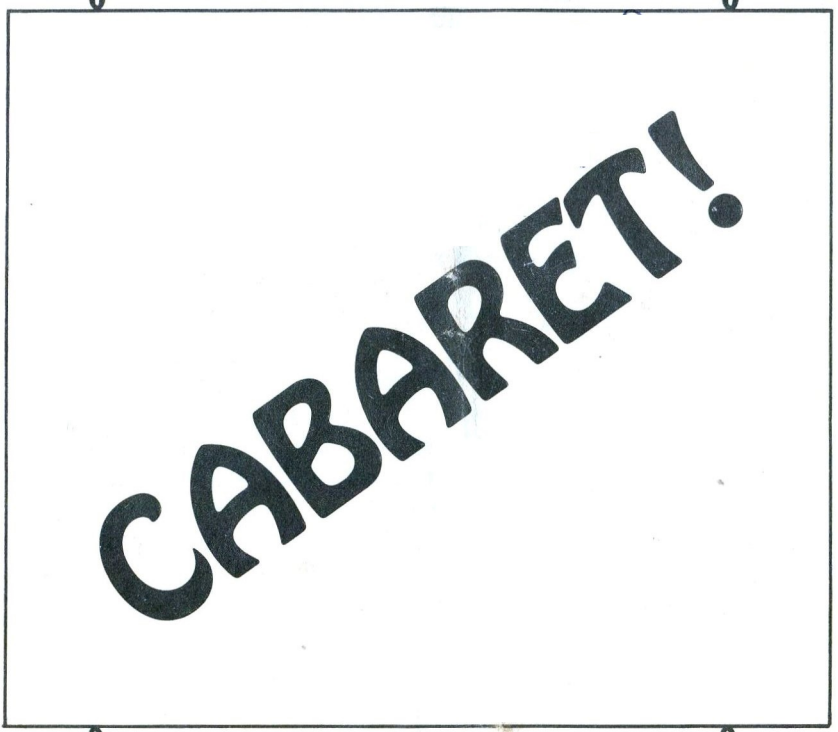
Teresa McGehee – Choreographer

Teresa, as well as being an accomplished choreographer, is also both a dancer and an actress. Teresa has worked with the Ruth Mitchell Dance Company, Southeastern Regional Ballet, Florida State Dance Troupe and the Atlanta Contemporary Dance Group. Ms. McGehee has served as the choreographer for Male Slacks and Jeans, Ford Motor Co. and McDonalds Hamburgers as well as doing choreography for the film "The Fantasy World of Charley Moon."

Babs Bunting – Lighting Design

Babs comes to us from several Summer Stock productions with the Lakewood Theatre in Skowhegan, Maine. While working at Lakewood Ms. Bunting worked with such notables as Patty Duke, John Astin, Patrick McNee, Peggy Cass and Alan Sues. Ms. Bunting received her B.F.A. in theatre and drama from Valdosta State College and will receive her Masters in Theatre from Florida State University in March.

Our next production:



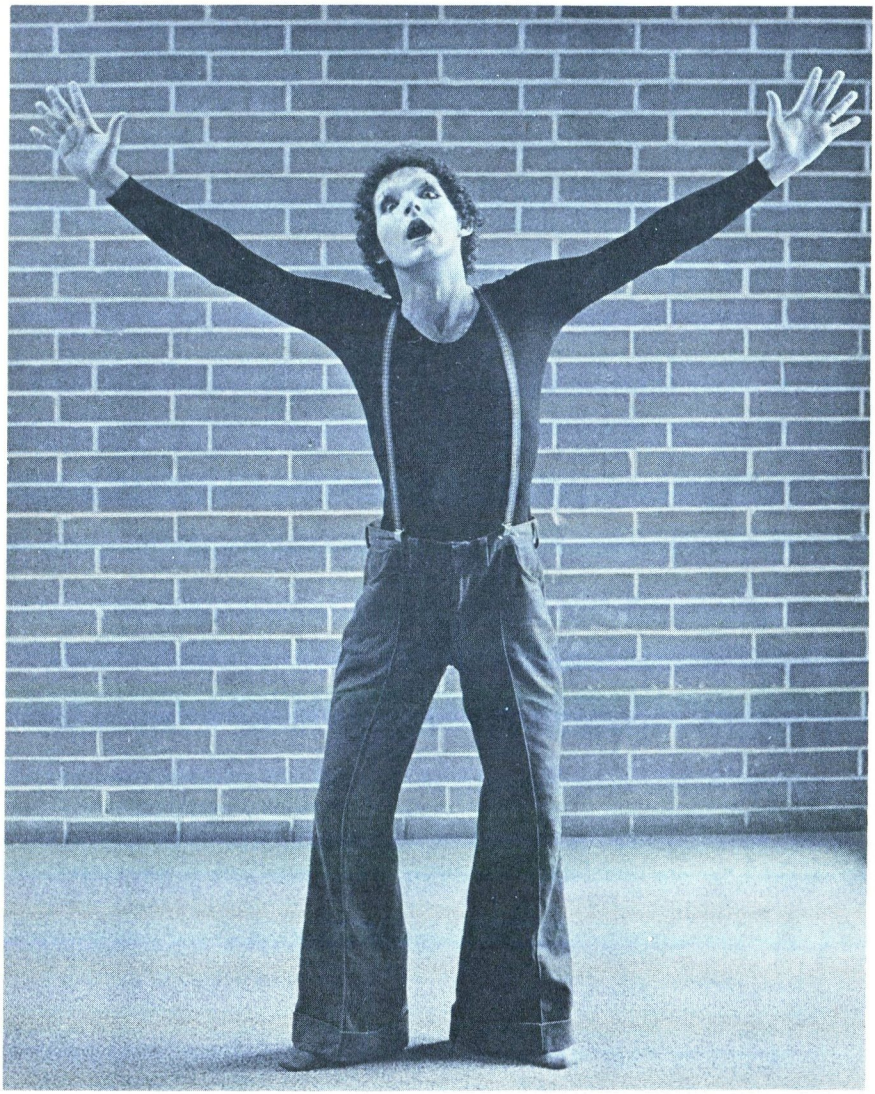
Don't miss it!

"Stop the World
I Want to Get Off"

Theatre Projects

Oglethorpe University
Student Center
200 seats

Opening May 13, 1975



THEATRE PROJECTS / ATLANTA
Statement of Purpose

The purpose of THEATRE PROJECTS/ATLANTA is to provide the experience of quality live theatre to the public of metropolitan Atlanta and its surroundings.

With the phenomenal growth and scope for the future of Atlanta, there must also be growth and additional scope within its artistic community. The aims and purposes of THEATRE PROJECTS/ATLANTA are representative of that growth.

Of vital importance to the aims of THEATRE PROJECTS/ATLANTA is the involvement of a broad spectrum of Atlantans in every phase of theatrical production. A theatrical production has always been and still remains a cumulative art form involving the creative talents of many people from several disciplines. . .the playwright, the director, the actor, the scenery designer, the composer, the musician, the electrician, the carpenter, etc. THEATRE PROJECTS/ATLANTA will provide opportunities of expression and practical involvement in all phases of theatrical production.

THEATRE PROJECTS/ATLANTA intends to establish a year-round theatrical operation which combines a permanent facility for fall and winter productions and a municipal parks-oriented summer theatre. Additional plans include touring productions to several areas both within and beyond metropolitan Atlanta.

The year-round schedule of plays will include traditional drama, musical productions, classical drama and new, original works which will display the talents of local and regional playwrights. An experimental workshop is planned where original concepts of theatrical form and structure can be evolved and developed. Classes will be offered in which all phases of theatrical experience can be explored and perfected.

THEATRE PROJECTS/ATLANTA will at all times endeavor to inter-relate creatively with the academic community, the business community, the religious community, the political community and the people of metro Atlanta at large.

No concept is of more importance to the aim and scope of THEATRE PROJECTS/ATLANTA than the concept of full use of avocational talent in all areas of production. In all of its endeavors, THEATRE PROJECTS/ATLANTA shall remain. . .Theatre by Atlantans for Atlantans.

TED MARTIN

Mr. Martin founded Theatre Projects/Atlanta, Inc. in 1974. His first Atlanta production was **The Lark,** called "a triumph," by Helen Smith in the Atlanta **Constitution.** Last summer, Martin directed **Catch My Soul** for Theatre Projects. Mr. Martin was a member of the professional company of Theatre Atlanta, and a member of the cast of **Red, White and Maddox.** He left Atlanta with that show, the last by Theatre Atlanta as a professional company, returning in late 1973. Upon returining, he found a lack of professional theatre that involved the community. His dream was (and is) to maintain a year-round producing theatre organization that involves the avocational theatre community. A graduate of the Pennsylvania State University's Theatre Arts program, Martin is well qualified for his role as Artistic Director. In addition to the Atlanta productions mentioned previously, Martin has directed productions of **The Glass Menagerie, The Zoo Story, The American Dream, Spoon River Anthology, A Streetcar Named Desire, Man of La Mancha** and others. He has played leading roles in **Marat/Sade, Julius Caesar, Camelot, Look Back In Anger, Look Homeward, Angel** and **Hatful of Rain** among others. Most recently, Mr. Martin directed **Hello, Out There** and **The Zoo Story** for the Oglethorpe University Players.

THEATRE PROJECTS/ATLANTA, INC.

in association with

Oglethorpe University

presents

FORREST ROBINSON PATTY GRANT

IN

STOP THE WORLD – I WANT TO GET OFF

a new-style musical

Book, Music and Lyrics by

Leslie Bricusse and Anthony Newley

with

JUDY AUSTIN	ANNE DILLARD	BARBARA BURNS
MICHAEL GABRIEL	STEPHEN GOLD	TOM GARRETT
JEANETTE HALE	ERIC CUSHMAN MOORE	MANUEL BESSARA
ANITA ROBERTS	SARAH SMITH	MICHAEL BAXTER

Scenic Design
TED MARTIN

Lighting Design
BOB FOREMAN

Choreography
MAGGIE MC MILLAN

Musical Director
MANDY BEASON

Entire Production Staged Under the Direction of
TED MARTIN

WITH SPECIAL THANKS TO.....

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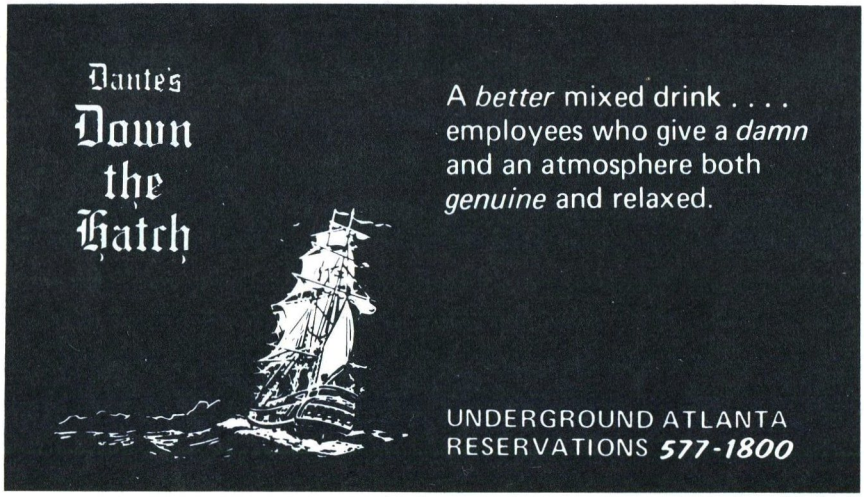

CAST

Littlechap	Forrest Robinson
Evie	Patty Grant
Susan	Barbara Burns*
Jane	Sarah Smith
The Ensemble	Judy Austin
	Anne Dillard
	Michael Gabriel
	Tom Garrett
	Stephen Gold*
	Jeanette Hale
	Eric Cushman Moore
	Anita Roberts*
Boy	Michael Baxter
	Manuel Bessara

*Denotes Member of Oglethorpe Players

PRODUCTION STAFF

Director	Ted Martin
Musical Director	Mandy Beason
Assistant Musical Directors	Paul Ford/Harvey Mills
Choreographer	Maggie McMillan
Technical Director/Lighting Design	Bob Foreman*
Media Director	Eric Cushman Moore
Assistants to Mr. Martin	Susan Adler*/Helen Howard*
Costumes	Lynn Christiansen*
	Eric Cushman Moore
Lighting Technicians	Susan Adler*
	Terry Addy*
	Mark Resnick*
Program	Hazel Hewson
	Seran Megerian
	Susan Adler*
	Diane Bogino
	Mickey Leveine
	Eric Cushman Moore
House Manager	Cathy Markland*
Accoustical Advisor	Syd Stegel

*Denotes Member of Oglethorpe Players

WHO'S WHO IN THE CAST

FORREST ROBINSON (Littlechap) has studied at the Academy of Dramatic Art in Rochester, Michigan. While there, he played in "Richard III" under the direction of Stuart Vaughn, "The Merchant of Venice," "Look Homeward, Angel" and "The Cherry Orchard." Other appearances include "Carnival" (Jacquot), "Night Must Fall" and "Oh Dad, Poor Dad . . ." Mr. Robinson worked with HCT-Honolulu, Hawaii in their production of "Cabaret" portraying the Emcee. He was a member of the original company of "Drumbeats In Georgia" at Jekyll Island. This is Forrest's first appearance with Theatre Projects.

PATTY GRANT (Evie) was most recently seen in the Vagabond Marionettes productions of "Peter Pan" and "Aesop's Fables" at the Atlanta Memorial Arts Center. In addition, she spent a year with Vagabond's National Touring Company and two seasons on the road and in town with the Nicolo Marionettes of New York City. Ms. Grant began her theatrical career in New Jersey, where she played major and supporting roles in "Little Murders," "Once Upon A Mattress" (Winifred), "Enter Laughing" (Miss B), "The American Dream" (Granny), "The Adding Machine" (Daisy) and others. Ms. Grant has worked with such theatres as the Player's Roundtable, The Wagonwheel Playhouse, Theatre Six and Merrymaker's Children's Theatre. This is her first appearance with Theatre Projects.

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MANDY BEASON (Musical Director) garnered raves for her recent performance in "Broadway Times Two!" at the Workshop For Theatre Arts. Mandy is a native Atlantan, and has worked with the Alliance Theatre, The Academy Theatre, the Barn Dinner Theatre, and the Valley Theatre here. Last year she did a dinner theatre tour of "Fiddler On The Roof." She is a graduate of Florida State University, where she received a Bachelor of Music degree in performance. Mandy's appearances include "Jacques Brel Is Alive And Well And Living In Paris," "House of Blue Leaves," "The Roar of the Greasepaint – The Smell Of The Crowd," Bloody Mary in "South Pacific," Guinevere in "Camelot," Madame Arcati in "High Spirits," Nancy in "Oliver!" and Louisa in "The Fantastiks." For four years she was a member of the company at "Six Flags Over Georgia," and she has also been a guest soloist with the Atlanta Pops and the Atlanta Chamber Symphonies.

PAUL FORD (Assistant Musical Director) was Musical Director for the Workshop For Theatre Arts' production of "Broadway Times Two." He has also played for such shows as "Company," "Cabaret," "A Funny Thing Happened On The Way To The Forum," "The Boy Friend," "Once Upon A Mattress" and "Applause." A native Atlantan, Paul is a junior at Georgia State University. His vast collection of musical theatre recordings is famous throughout Atlanta.

MICHAEL BAXTER (Boy) is twelve years old and a student at Woodward Elementary School, where he has acted in several plays, as well as writing four class skits. Michael has also written articles for his school and church newspapers. He is a member of the Oglethorpe Children's Theatre Group, and recently served as a Page in the Georgia State Senate.

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Rick Abraham*

THE ORCHESTRA

Paul Ford, Piano
Harvey Mills, Bass
Richard Burnett, Percussion

"You're a Good Man Charlie Brown"

Showcase Atlanta

Academy Theatre
(rental)
180 seats

Opening July 17, 1975

SHOWCASE ATLANTA

presents

YOU'RE A GOOD MAN CHARLIE BROWN

by

Charles M. Schulz
Books, Music, and Lyrics
by

Clark Gesner

Produced and Directed by

Michael Chafin and Patrick Cuccaro

Musical Director	Choreographer	Conductor
Mandy Beason	Patrick Cuccaro	Paul Ford

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Paul Ford, pianist.
Harvey Mills, Bass.
Joe Carlon, Percussion

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CAST

Charlie Brown	Burke Day
Linus	Eric Goldberg
Schroeder	Tom Peterson
Lucy	Ruthie Hartness
Patty	Marcia Stathas
Snoopy	Michael Gabriel

MUSICAL NUMBERS

ACT ONE

1.	You're a Good Man, Charlie Brown	Company
2.	Schroeder	Lucy
3.	Snoopy	Snoopy
4.	My Blanket and Me	Linus
5.	Queen Lucy	Lucy
6.	The Kite	Charlie
7.	The Doctor is in	Lucy and Charlie
8.	The Book Report	Lucy, Linus, Schroeder, and Charlie

ACT TWO

1.	The Red Baron	Snoopy
2.	The Baseball Game	Company
3.	Glee Club Rehearsal	Company
4.	Little Known Facts	Lucy and Company
5.	Suppertime	Snoopy
6.	Happiness	Company

SHOWCASE/ATLANTA
STAFF FOR CHARLIE BROWN

Producer	Michael Chafin
Directors	Michael Chafin
	Patrick Cuccaro
Stage Manager	Bob Foreman
Assistant Stage Manager	Elaine Krol
Lighting	Dorset Noble
	Bob Foreman
Property Mistress	Elaine Krol
Costumes	Judi Wright
Set	Danny Stathas
	Ricky Cooper
	Littlejohn
	Burke Day
Crew	Terry Collins
	Sharon Johns
Artist	Louis Caddell
Photographer	Ed Fink
Financial Consultant	Tom Thibadeau
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ACKNOWLEDGEMENTS

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Atlanta Children's Theatre

Alliance Theatre Mainstage
868 seats

Opening Oct. 11, 1975

Atlanta Children's Theatre

presents

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A MAGICAL SPECTACULAR

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CHARLES L. DOUGHTY & ABB DICKSON

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ABB DICKSON

directed by

CHARLES L. DOUGHTY

costumes and scenery designed by

RUTH ANN MADDUX

production stage manager

D. WAYNE HUGHES

lighting design by

CAROL GRAEBNER

ATLANTA CHILDREN'S THEATRE PRESENTS

PRESTO! A MAGICAL SPECTACULAR

starring

Abb Dickson

Michael Gabriel

Bobbie Price

Audrey Yeung

John Dance

Bix Doughty

Reid Pierce

NOTE: DUE TO EQUITY RULING THERE CAN BE NO CAMERAS ALLOWED.

*** Please check house boards for any program changes.**

PRODUCTION STAFF

Costume Construction ..... Carol Hammond
assisted by ..... Bonnie Huff
Jenifer Miller
Edith Love
Scenic Artist ..... Juanita Kaylor
assisted by..... Sandy Wilder
Technical Director ..... William Colquitt
assisted by ..... Dirk Byrd
Bix Doughty
Reid Pierce
Erik Magnuson
Electrican ..... Carol Graebner
Follow Spot Operator ..... Dirk Byrd
Ticket Manager ..... Carol Riggs
Office Manager ..... Margaret Shannon
Educational Coordinator ..... Betty Blondeau
House Manager ..... Stephanie Olson
Additional Dialogue ..... Thomas E. Fuller

GRATEFUL ACKNOWLEDGEMENTS

National Endowment for the Arts
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Charly Helms
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Atlanta Music Club

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5 Fabulous Fox
7 All Star Program
13, 17 } Salon Series Programs

Cover

The picture on the cover is a copy of a sketch found in the archives of The Fox Theatre. Circa 1935.

Membership

Membership in the Atlanta Music Club is open to all persons dedicated to the promotion of a richer, fuller life through the enjoyment of music.

Editor: Margaret Suttles

Contributing Editors: Sharon Bohart
James Bohart
Ida Borochoff
Clarice Geigerman

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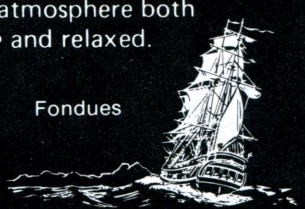

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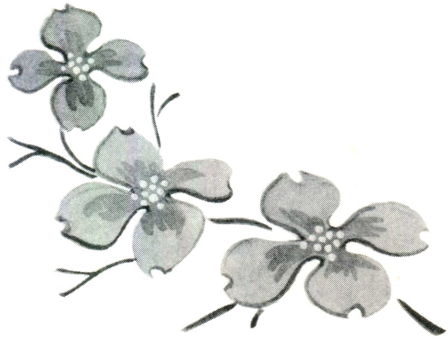

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by Ida Borochoff and Clarice Geigerman

ATLANTA'S FABULOUS FOX

"The Show Must Go On," and in the true tradition of the theatre, the Atlanta Music CLub joins forces to "Save the Fox." The 1975—76 All Star Series will be presented in the Fabulous Fox.

INTERESTING FACTS

Early 1928 plans for the Fox Theatre existed only on the drawing boards of Atlanta architects, Marye, Alger, and Vinour. After reports of the Fox-Shrine marriage, the $3,000,000 structure rose at the corner of Peachtree and Kimball (later an extension of Ponce de Leon Avenue) Streets. Eve, William Fox's inventive wife, brought decor from the Eastern cultures. The 65,000 sq. ft. auditorium seats 3,934 persons, features overhead very believable stars and moving clouds with the finest acoustics of any music hall.

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"Although the building (the Fox) is in no way a copy of any one Oriental structure, it tries to embody the entire scope of Mohammedean art," architect Marye told the Atlanta Journal Magazine in 1930.

The spectacular opening night began promptly at 8:30 as the huge $80,000 Mammoth Moller Pipe Organ rose out of the orchestra pit. Enrico Leide and the Fox Grand Orchestra played "This Shrine of Beauty" (adapted from Pomp and Circumstance). But the great stock market crash of 1929 preceded the opening making weekly new shows impossible. In 1930 Loew's set up a joint operation with the Fox interests, but ceased

(continued on page 25)

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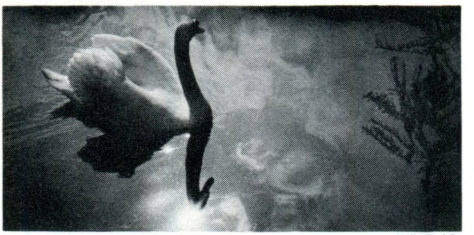

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FANTASY OVERTURE: ROMEO AND JULIET

Peter Ilitch Tchaikovsky (1840—1893)

The first version was introduced in Moscow on March 16, 1870, Nikolai Rubinstein conducting. A year later the composer revised the work completely, and a decade after that he revised it again. It is the third and final version (1880) that is now performed.

The Overture opens with a hymn for woodwinds describing Friar Laurence. A storm erupts in the orchestra to suggest the feud betwen the houses of Capulet and Montague. After this comes Romeo's glowing and radiant love music in English horn and muted violins, accomplished by plucked strings and syncopated horns. Juliet responds just as ardently, with an exquisite melody for muted, divided strings. This romantic mood is soon shattered by the return of the turbulent music of the family feud. As the music gains in agitation, the wondrous love music arises in the woodwind, then erupts eloquently in full orchestra. The timpani, and a sudden silence, suggest dire foreboding. The imminent tragedy of the lovers is signalized by a violent eruption in the orchestra. A tender elegy is hymned for them. The *Overture* ends with a last ominous roll of the timpani.

—from *Encyclopedia of Concert Music* by David Ewen.

CONCERTO NO. 5 IN G MAJOR

Serge Prokofiev (1891—1953)

Prokofiev himself provided us with an admirable analysis of his evolution as a composer and of his style, in the April 1941 issue of *Sovietskaya Musica:*

"The principal lines which I followed in my creative work are these: The first is classical. . . . It assumes a neoclassical aspect in the sonatas and concertos, or imitates the classical style of the eighteenth century as in the Gavottes, the *Classical Symphony,* and, in some respects, the *Sinfonietta.*

"The second is innovation, the inception of which I trace to my meeting with Taneiev, when he

taunted me for my rather 'elementary harmony.' At first this innovation consisted in the search for an individual harmonic language, but later was transformed into a desire to find a medium for the expression of strong emotions . . . . This innovating strain has affected not only the harmonic idiom, but also melodic inflection, orchestration, and stage technique.

"The third is the element of the toccata, or motor element, probably influenced by Schumann's *Toccata,* which impressed me greatly at one time. This element is probably the least important.

"The fourth element is lyrical. It appears at first as lyric meditation, sometimes unconnected with melodies . . . but sometimes is found in long melodic phrases, as in the opening of the *First Violin Concerto* . . . This lyric strain has for long remained in obscurity, or if it was noticed at all, then only in retrospection. And since my lyricism has for long time been denied appreciation, it has grown but slowly. . .

Prokofiev actualy wrote the *Concerto No. 5 in G Major* in 1918, but the manuscript was lost when the composer first left Russia. In 1932 he rewrote the work from preserved sketches and in this version it was introduced in Berlin on October 31, 1932, with the composer as soloist. Prokofiev provided his own analysis:

"The first movement . . . though not in the sonata form . . . is the main movement of the concerto. It fulfills the function of a sonata form and is in the spirit of the usual sonata form . . . The second movement has a march-like rhythm . . . The third movement is a toccata . . . a precipitate, displayful movement of much technical brilliance and requiring a great virtuosity; it is a toccata for orchestra as much as for the piano. The fourth . . . is the lyrical movement. . . It starts off with a soft, soothing theme; grows more and more intense in the middle portion, develops breadth and tension, then returns to the music of the beginning. The finale

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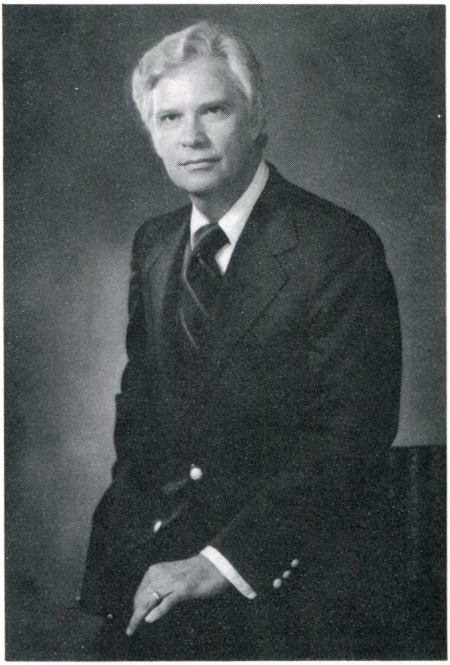

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from *Encyclopedia of Concert Music*
by David Ewen

SYMPHONY NO. 4 IN F MINOR, OP. 36

The *Symphony No. 4* in F minor, Op. 36 (1878), is the first of Tchaikovsky's symphonies to hold a secure place in the orchestral repertory. Its premiere took place in Moscow on March 4, 1878, Nikolai Rubenstein conducting. To his patroness and "beloved friend," Mme. von Meck, the composer set forth a program for this music, "The introduction is the kernel, the chief thought of the whole symphony," he wrote. "This is Destiny, the fatal power which prevents an impetus toward happiness from reaching its goal, which jealously watches that peace and comfort be not full and cloudless . . . .This might is overpowering and invinsible. There is nothing to do but to resign to futile brooding." Destiny is represented by a fanfare for horns and bassoons in octaves, soon joined by trombones and woodwinds. In the main body of this movement, ("Andante sostenuto; Moderato con anima in movimento di valse") the first principal theme is a syncopated melody for first violins and cellos. After it has been discussed the clarinet contributes a lyrical second theme.

The slow movement ("Andantino in modo di canzona") opens with a poignant melody for oboe against pizzicato strings. Another touching melody is later given by woodwinds, violins, and cellos. Midway in the movement there is a change of pace and mood with a lively subject for clarinets and bassoons. To Tchaikovsky this music represented "another phase of sadness. One regrets the past and there is no desire to begin life anew. There were joyful minutes . . . . There were also sad moments and irrevocable losses."

The Scherzo ("Pizzicato ostinato; Allegro") makes effective use of

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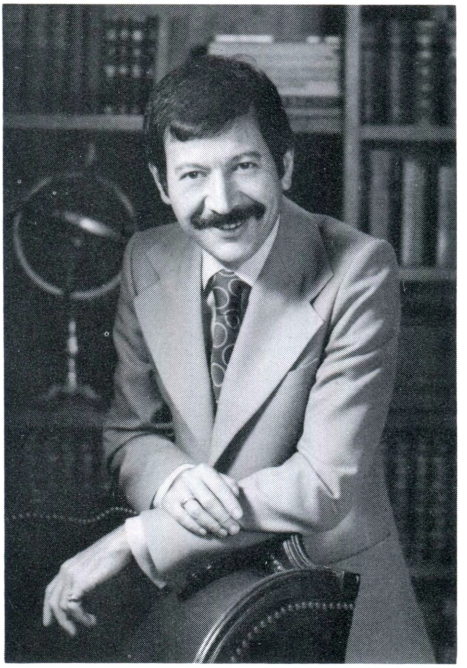

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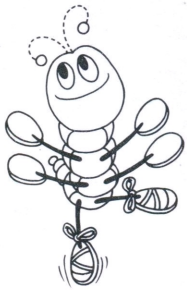

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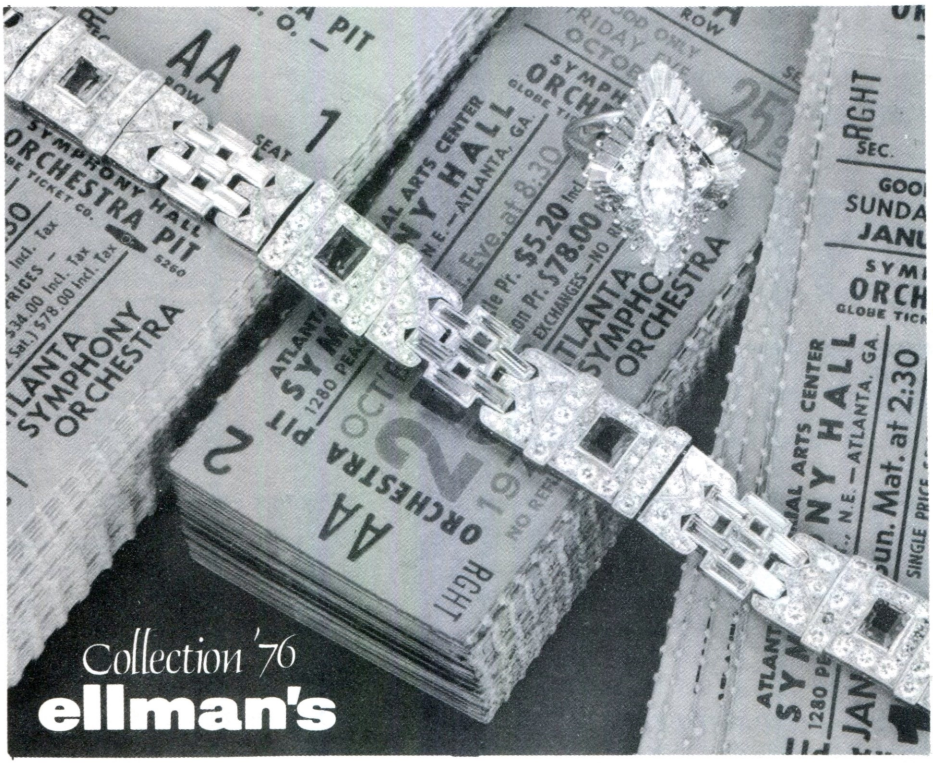

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Frank Wiens, Pianist – January 6, 1976
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A concert pianist who teaches at Drake University, Des Moines, Iowa, Frank Wiens was heard in Atlanta by those attending the first Atlanta Young Artists Competition. He performed a concerto movement with the Atlanta Symphony Orchestra in the semi-finals and in the finals he won third place in the competition.

Gregg Smith Singers – February 12, 1976
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This will be a concert of Bi-centennial significance by a unique group. Placed throughout the auditorium, the singers create a stereophonic effect. They have completed four European tours and received praise wherever they appeared.

Mari Tsumura, Violinist – March 21, 1976
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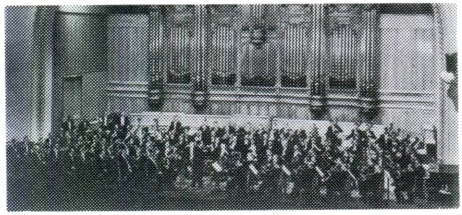

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FABULOUS FOX *(from page 5)*

management operations in 1932. Under the direction of N. Edward Beck, the Fox was reopened around August 1932. Jimmy Beers replaced Al Evans at the organ. In December, 1932, the Fox was auctioned off to the Theatre Holding Co. owned by Yaarab Temple Officers.

Robert B. Wilby took a lease on the Fox in 1933. In the spring of 1935 ownership was secured by Mosque, Inc. — a three-way partnership of Arthur Lucas, William Jenkins, and Paramount Pictures — who managed to bring the first stability to the Fox since it opened.

In 1951 management returned to the Wilby-Kincey Service Corp. Under Noble K. Arnold the theatre experienced its most prosperous years. Opera at the Fox began in 1947 and the Met's productions alone make the theatre a personality landmark. Sutherland, Tucker, Price, Peters, Nilsson, McCracken were among the greats presented. Lewis, Benny, the Atlanta Symphony, Atlanta Pops Orchestra, big movies, and other famous names were added. The Atlanta Film Festival, rock concerts and events of heritage left the great Moller organ unchallenged as the theatre's greatest asset, a trademark synonymous with the theatre itself.

On January 2, 1975, the Atlanta Fox padlocked its doors awaiting salvation. Charles Walker, Joe Patten, and Robert Foreman III are counted among the martyrs' cause to save the Fox. Now owned by Atlanta Landmark Inc., Theodore Stevens is the general manager.

Frank Lloyd Wright the great architect said, "In all buildings that man has built out of earth and upon the earth, his spirit, the pattern of him, rose great or small. It lived in his buildings. It still shows there." And the spirit of the Atlanta Music Club continues to live within, to stimulate and preserve good music in the best traditions.

Reference: *Atlanta Fox Album by John Clark McCall, Jr.*

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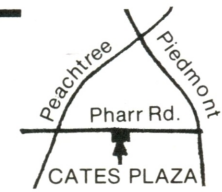

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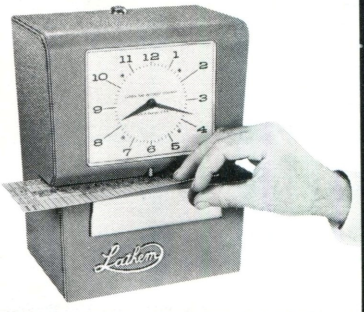

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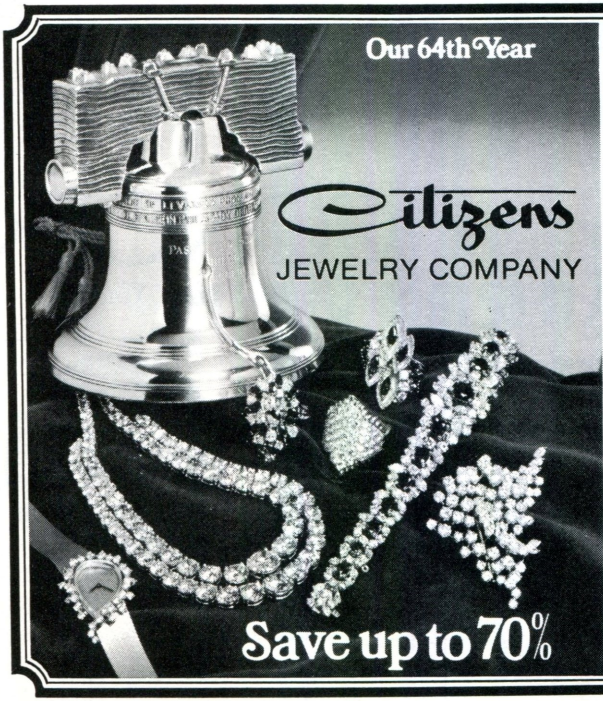

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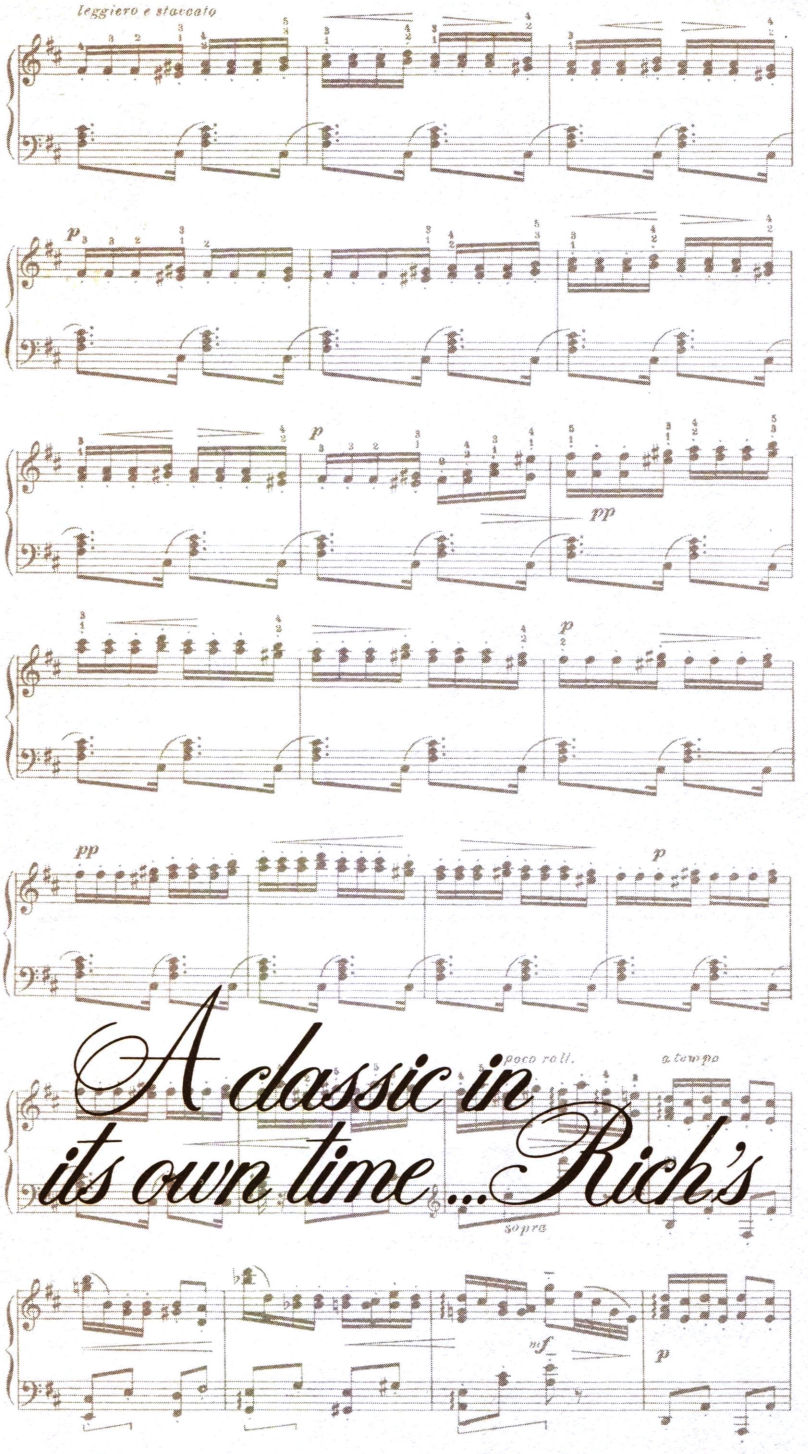

A classic in its own time... Rich's

Staff Photo—Hugh Stovall

Peaceful Protest: Picketers Outside Fox for Moscow Symphony Performance

HUNDREDS OUTSIDE FOX

Russian Performance Picketed

By HELEN C. SMITH

While the Russians played magnificently in the faded Morrocan splendor of the Fox Theatre Thursday night, several hundred pickets, most of them Jews, began dispersing on Peachtree Street.

Some of the pickets later lined up to buy tickets for the concert by the Moscow State Symphony under the auspices of the Atlanta Music Club. Most of them, however,went home peacefully, carrying their homemade signs with them.

The concert, the first major event in the recently reopened Fox, was a half-hour late in starting, due not only to the parading pickets, but also to a traffic jam the likes of which has not been seen in front of the Fox in a long time.

At 8:45 p.m., 15 minutes after the scheduled starting time for the event, ticket lines were still snaked to Third Street.

Pickets talked to the ticket buyers calmly, explaining their views that Jews are persecuted in Russia, that few are allowed to leave, and that there is little freedom in the Soviet Union.

"Without freedom, life is not a symphony," one sign proclaimed.

"I definitely would not buy a ticket to this concert," said Ruth Gross. "I have felt Soviet hands. I came from Czechoslovakia and spent a year in a concentration camp under the Nazis, and then after I was free of them, under the Russians. They were both devils. We got out in 1949, and we are glad to be here. But Americans are so naive they don't see what the Soviet Union stands for."

Other protestors were American-born; some were non-Jews.

Sherry Frank, chairman of the Atlanta Jewish Welfare Federation Committee on Soviet Jewery, said, "We applaud cultural exchange, but we oppose cultural repression. We are in no way trying to undermine the performance."

Mrs. Frank said that the persons demonstratinng—variously estimated everywhere from 300 by the police to 1,000 by Mrs. Frank—represented various Jewish groups in town, such as the Hillel organizations on the college campuses and the synagogues. There were no incidents.

Meanwhile, inside the opulent Fox, almost 90 per cent of the seats were filled, according to Ted Stevens, manager of the Fox. The balcony was packed. Only some side seats in the orchestra were vacant.

Many persons said they had come just to hear the concert. Others said they came to see the Fox first; the concert was secondary. A few said they would not have gone to hear the Moscow State Symphony had it performed somewhere else. It was a toss-up what was the biggest drawing card.

Just prior to the concert, Lavinia Cloud Pretz, president of the Atlanta Music Club, addressed the audience, which had become impatient with the long wait.

"This is like a dream come true to be presenting the All-Star Series in the Fox."

"Christmas at the Fox"

Atlanta Boy Choir

Fox Theatre
4118 seats

Nov. 6, 1975

Third legit attraction to play the "saved" Fox

"Christmas At The Fox"

with

The Atlanta Boy Choir

Fletcher Wolfe, *Conductor*

DECEMBER 8, 1975

EIGHT O' CLOCK P.M.

IN APPRECIATION

A Boy Choir production such as tonight's is a monumental task which requires the efforts of many people before it is ready for the stage. Fortunately, through the years the Choir has developed a host of many loyal friends who are ready and willing to help because they are sensitive to an organization which has proved itself in helping develop the unique talent and abilities of young boys.

From the parents who operate the city's best limousine service to professional carpenters who were generously donated by a prominent builder to construct the risers, plus an outstanding Board of Officers, Trustees, and countless committees, The Boy Choir says, "Thank you."

Although all the names are too numerous to mention individually, one should be singled out for his dedication and service above and beyond the call of duty. B. Allen Thompson has contributed so much in so many areas for tonight's performance. Mr. Thompson, Director of the Workshop Theatre, has been in Atlanta only one year, and yet theatre-goers and critics alike have acclaimed his work among the most innovative and appealing theatre ever to be produced in Atlanta.

Mr. Thompson's genius in working with young boys comes quite naturally, as he directed The Sun Coast Young People's Theatre in New Port Richey, Florida. His many credits also include that as Director of Chicago's well-known "Theatre on the Lake." Thank you, Ben!

Such evidence of support from so many is inspiring and helps The Atlanta Boy Choir to maintain its distinction as one of America's most outstanding musical organizations.

HELP SAVE THE FOX!

The Fox Theatre is truly a masterpiece of design whose likes will never be built again. It is a heritage for our children and their children's children. That is, of course, if all of us who love the Fox and realize its value to our community will act now to save it from destruction.

If you really care about things of quality enduring and wish to keep and maintain this great theatre, you will have the opportunity this evening. We have purposely not charged you the 25¢ surcharge normally added to each seat purchased because we knew you would want to be more generous.

On leaving the Fox tonight, there will be a "littlest angel" at each door soliciting your aid to save the Fox on behalf of The Atlanta Boy Choir. Please support them in their efforts. In the spirit of Christmas experienced here tonight, give so that each year you will be able to see and hear "Christmas at the Fox" with The Atlanta Boy Choir.

Donations are considered to be tax deductible.

PROGRAM

Saint Nicolas . . . . . Britten

Act I

Introduction
The Birth of Nicolas
Nicolas Devotes Himself to God
He Journeys to Palestine
He Comes to Myra and Is Chosen Bishop

Act II

Nicolas from Prison
Nicolas and the Pickled Boys
His Piety and Marvelous Works
The Death of Nicolas

Lawrence Weaver, Tenor . . . . . Adult Nicolas
Chris Neiman, Soprano. . . . . Boy Nicolas
Harlan Eplan, Van Stiefel, Gregory Krick. . . . . The Pickled Boys

INTERMISSION

O Little Town of Bethlehem
Joy to the World
God Rest You, Merry Gentlemen
Deck the Hall

Ave Maria . . . . . Bach-Gounod
Joe Thomas, Soprano

Hark! The Herald Angels Sing
It Came upon the Midnight Clear
The First Noel

Still, Still, Still . . . . . Arr. Robert Wetzler
The Angel Gabriel . . . . . Welsh
I Saw Three Ships . . . . . Irish
Training, Canterbury, and Apprentice Choirs

O Holy Night . . . . . Adam-Mann
Ben Weinberg, Alto

Silent Night
O Come All Ye Faithful

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Herronald Alexander
Theodore Allen
Douglas Altizer
Bill Avant
Art Ballard
Michael Barreto
Joel Barrett
Starling Baskin
Burnie Berry
William Bower
David Branch
Jimmy Bratton
Paul Carey
Galen Cleveland
Leon Cofer
Alan Collings
Ted Courtney
Ted Cozad
Joe Diana
David Dilworth
Kent Easterday
Robert Easterday
Harlan Eplan
Bill Grabbe
Joseph Greco
Bill Guarniere
Martin Harris
Lee Hatcher
Paul Howle
Jacques Johnson
Kenneth Koon
Gregory Krick
Stephen Krick
John Larson
Tom Loncaric
Harrison Long
Nat Long
Scott Lovell
Kevin Marshall
Charles Mayfield
Mike McGaughy
Ed McQuade
Chris Miller
Ted Morton
Brad Murphy
Chris Neiman
Timothy Nichols
Kurt Oakley
Bill O'Connell
Jeff Ogletree
John Otte
Keith Peters
Paul Phillips
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Paul Pruitt
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Joe Thomas
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Chris Tiegreen
Bill Tweed
Terry Wallace
Ben Weinberg
John Welch
Andy Whaley
Doug White
David Whitfield
Jack Wieland
Keith Wilson
John Wolfarth
James Yongue
David Zurn

TRAINING, CANTERBURY, AND APPRENTICE CHOIRS

Jose Acebo
Mark Botkin
Jamey Burroughs
Marc Castellani
Matt Correll
Chris Cox
George Durst
Peter Durst
David Epps
Bill Evans
Andy Getz
Jonathan Hanger
Gregory Jolly
Kevin Kerr
St. John Lawes
Matthew Lucas
Chris Lukas
Michael Mallory
Thomas Miller
John Peitso
Glenn Perdew
Anthony Pitillo
Mike Russell
Chuck Simpson
Tommy Stocks
Edgar Treiguts
Michael Weidenbach
Jimmy White
Todd Williams

ORCHESTRA

Violin I
William Steck
Lonnie Ottzen
Juan Ramirez

Violin II
David Arenz
Carol Ramirez
Ann Steck

Viola
Manuel Diaz
Heidi Nitchie

Cello
Robert Marsh
Jere Flint

Bass
Ralph Jones

Percussion
Jack Bell
Paul Yancich

ATLANTA BOY CHOIR ACCOMPANISTS

Organ
Ronald C. Rice

Piano
Joanne Kina
Daisy Luckey Auckerman

ATLANTA MEN'S CHORALE

Robert Anderson
Henry Angel
Everett Auton
Jerome Bailey
Joseph Baird
Vincent Bentley
LaBuoy Blake
Keith Bugg
Wallace Cardwell
Larry Cobb
Martin Christ
Joel Craft
Carlton Davis
Mike Dilworth
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Robert Joy
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Jeff May
Rick McCool
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Cecil Paden
Jacques Partain
Mike Partain
John Porter
Sterling Post
David Potts
Paul Robinson
Dwayne Shattuck
Tommy Underwood
Joe White

WOMEN'S CHORUS

Donna Angel
Ann Babcock
Jean Brannon
Jane Crawford
Sandra Crawford
Helena Horlbeck
Vanessa Howard
Betty Posey
Rachel Siegel
Martha Ellen Stilwell
Margene Whitton

THE LEGEND OF SAINT NICOLAS

Nicolas was born at Patara in Asia Minor and died during the first half of the fourth century, having long served as Bishop of Myra, the capitol of his native country, Lycia. He is the hero of many popular legends, but few facts of his life are certain.

In 1807 his relics were captured from his tomb at Myra and carried away to the Italian city of Bari, where a new church was built to enshrine them. Here they continued, as at Myra, to work miracles; the shrine became a place of pilgrimage for all parts of Europe.

In the Middle Ages four hundred churches were dedicated to his honor in England alone. He is the patron saint of Russia and Greece, to seamen, travelers, and children, and is universally known to children in his disguise of "Santa Claus."

Nicolas was born of wealthy parents. From his babyhood he showed signs of exceptional grace and refused to feed on canonical fast days. He was taught by the Church in boyhood and youth, and when his parents died of the plague he gave all his wealth to charity and went in pilgrimage to the Holy Land. Coming back to the city of Myra, he was chosen Bishop according to a revelation made before his arrival, and served this diocese faithfully until his death.

During the persecution of the martyrs (303-311), Nicolas was imprisoned under Diocletian. Later he was one of the three hundred and eighteen Bishops summoned to attend the first great Church Council at Nicaea, where he is said to have disgraced himself, but given great glory to God, by striking the founder of the Arian heresy.

Most legends of Nicolas are concerned with his care of the poor and oppressed, and with his power of appearing from great distances to rescue those who called on him. The three golden balls that he carries in statues and pictures symbolize the purses of gold he secretly gave to rescue three girls of noble family.

ATLANTA BOY CHOIR STAFF

Fletcher Wolfe . . . . . Conductor and Musical Director
Margaret Turney . . . . . Administrative Assistant
Ronald C. Rice . . . . . Assistant Director and Accompanist
Joanne Kina . . . . . Accompanist

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Stage Director . . . . . B. Allen Thompson
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Drawing of Fox . . . . . Rosemary Stiefel

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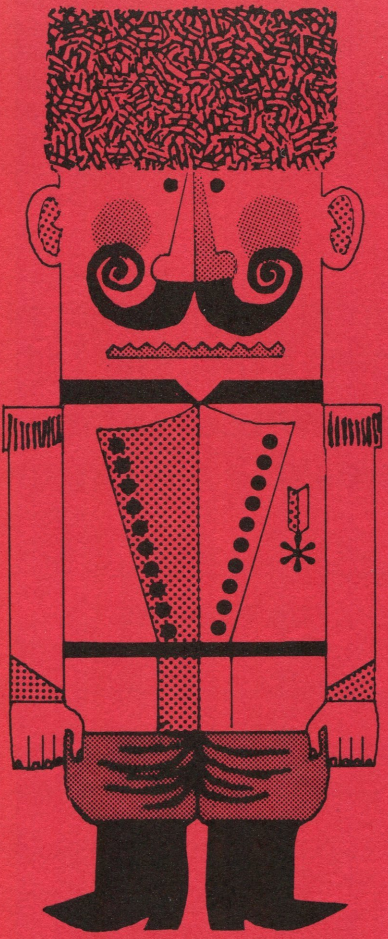
The Nutcracker

Atlanta Ballet

Fox Theatre
4118 seats

Opening Dec. 27, 1975
Fifth legit attraction to play the "saved" Fox

1975



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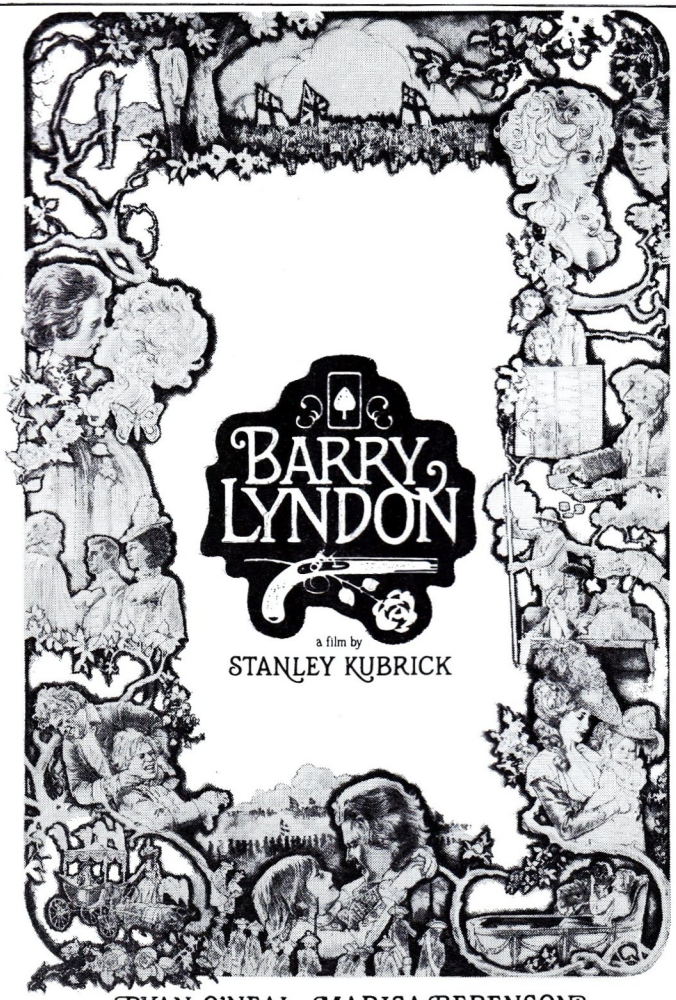

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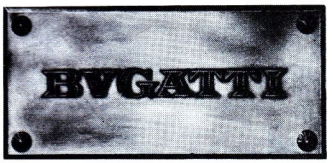

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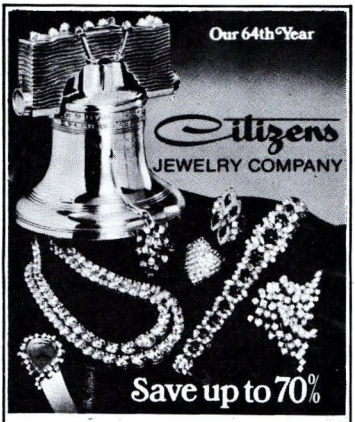

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10th Season – 1976

Julie Kilman–Advertising Director

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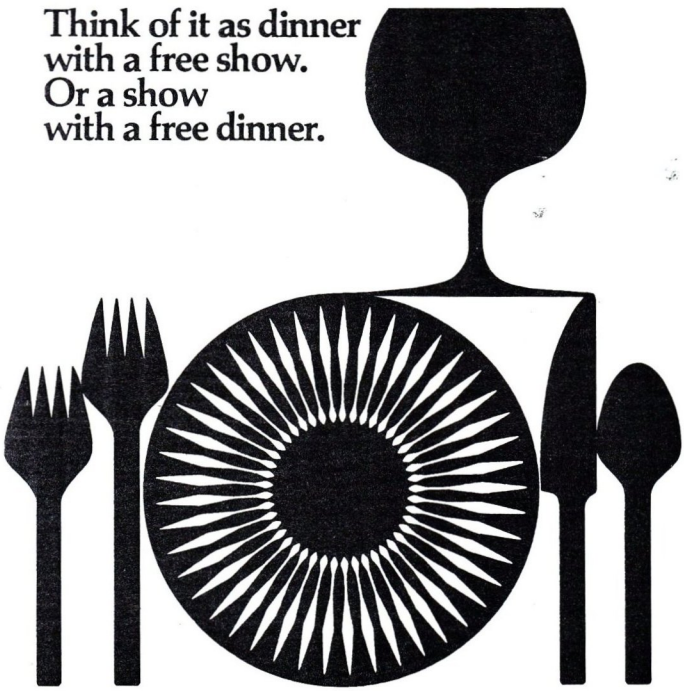

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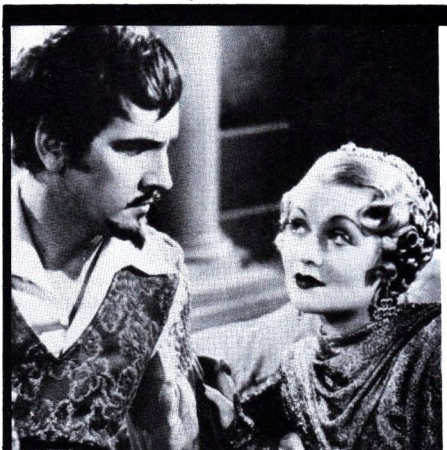

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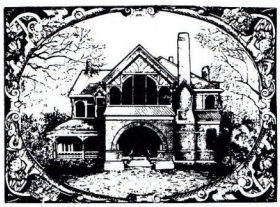

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Mrs. Gamadge . . . . . Justine Johnston
Arthur Hockstader . . . . . Victor Jory
Mabel Cantwell . . . . . Marjorie Lovett
Bill Blades . . . . . Howard Brunner
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E. G. MARSHALL *(William Russell)* got his start as an actor in radio in Minneapolis-St. Paul. He acted on series such as *Inner Sanctum, Grand Central Station,* and *Theater Guild of the Air.* In early 1974 he returned to radio as the host of *CBS Radio Mystery Theater.* He first trod the boards professionally with a touring Shakespearean company. After four years, Mr. Marshall headed for Broadway, where one of his first triumphs was in *The Iceman Cometh,* first as the alcoholic law student and later starring as Hickey. He also has to his credit *The Skin of Our Teeth, Jacobowsky and the Colonel, Waiting for Godot, The Crucible, Plaza Suite,* and Lincoln Center's all-star revival of *The Little Foxes.* Mr. Marshall has a long list of motion picture credits, among them *The Caine Mutiny, The House on 92nd Street, Twelve Angry Men, Compulsion, Call Northside 777, The Journey* and *Tora! Tora! Tora!* But he is probably best known as attorney Lawrence Preston in the CBS series *The Defenders,* which ran for four years and earned him two Emmies. Other television credits, which run to more than 500, include four years on *The Bold Ones,* Paddy Chayefsky's *Middle of the Night, Macbeth, The Plot to Kill Stalin, A Quiet Game of Cards, Our Town, The Cherry Orchard, This Town Will Never Be the Same,* and *Look Homeward, Angel,* all done for major shows like *Playhouse 90* and *Kraft Television Theater.* Since starring here last season with Eli Wallach in *The Sponsor,* Mr. Marshall has continued to be heard nightly on the *CBS Mystery Theatre* (on Radio Station WGST in Atlanta). He starred as Harry Truman opposite Henry Fonda's General MacArthur on the recent television drama *Collision Course.*

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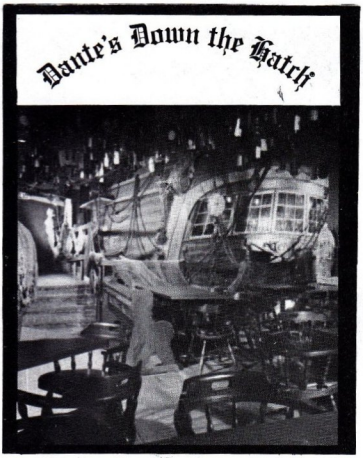

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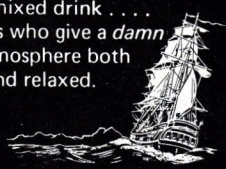

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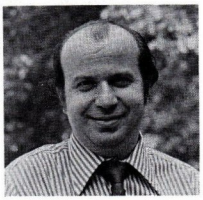

CHRISTOPHER B. MANOS

Producer

In 1960 Chris Manos came to Atlanta from New York, and soon after joining the staff of TOTS, he introduced the highly popular and successful star system. Since then he has produced over 200 productions of ballet, theater and opera on Atlanta stages, including the nationally acclaimed "King Arthur." Mr. Manos began his theatrical career at sixteen. After going into the service, he produced over 480 shows for the GI's as a member of the Special Service of the U.S. Army. After completing his duty in the service, Mr. Manos enrolled at the Pasadena Playhouse. Upon graduation he joined the Theater Guild in New York and worked intimately with their summer stock theater, the Westport Country Playhouse, and even did some acting himself. Mr. Manos earned the Atlanta Critics Award for "the development of the art of theater in the city of Atlanta" in the early sixties. His most recent project was the Fall Film Festival, which ran for ten weeks this past fall. Mr. Manos is married to the former Glenn Ryman and they have three children, Chris, Jr., Nick, and Ann.

LOUISE HUDSON

Administrative Director

Happiness herself at Theater of the Stars is Louise. She keeps the box office troops in order, fixes all the broken machines, handles the summer and winter subscriptions, oversees the publicity, and in general has her finger on the pulse of all the theater's operations. This began when she was 14 and sold tickets at the Georgian Terrace Hotel box office. She worked part-time through high school and began working full-time after graduating from Georgia State. Her smiling face can still be seen some nights at the Civic Center box office as Louise sells tickets and keeps her eye on things.

VICTOR JORY *(Arthur Hockstader)* boasts a half-century career that has encompassed plays, films, radio and television shows, and record albums! Born in Dawson City in the Yukon Territory, he began acting with the legendary Pasadena Playhouse in L.A. while in high school and turned "pro" with a succession of theatrical stock companies around the country from Salt Lake City and Denver to Cincinnati and Minneapolis–a fascinating time which Mr. Jory has documented with his forthcoming book *Bedroom Perfect* (referring to the actor who forgets his lines at rehearsal, protesting that he knew it perfectly in his bedroom the night before!). Over a hundred major films followed; some of his favorites are: *State Fair, Midsummer Night's Dream, Gone With The Wind, Adventures of Tom Sawyer, The Fugitive Kind, The Miracle Worker* and *Papillon.* Victor Jory has starred on Broadway and with National Touring Companies in many notable shows, including *The Two Mrs. Carrols, Devil's Disciple, Henry The Eighth, Angel Street* and *Cat on a Hot Tin Roof.* From 1940 to 1960, he was heard on virtually every major radio drama (including his own weekly show for CBS). Mr. Jory was frequently on T.V. on *Playhouse 90, Omnibus, Studio One, U.S. Steel Hour* and all the others. His own series *Man Hunt* was on for two years, and he subsequently has been the guest star of a host of popular TV shows: *The Virginian, Burke's Law, Hitchcock, Mannix, Dr. Kildare, Untouchables, Gunsmoke, Bonanza,* and many, many others. Mr. Jory has written plays, films, and songs, and is a world traveler. He has directed motion pictures, television and over one hundred and fifty plays for theatres around the world. A respected educator, he has taught and been "in-residence" at many universities.

KEVIN McCARTHY *(Joe Cantwell)* as luck would have it, for a lark, on a dare, took part, a tiny part, in Shakespeare's *Henry IV* at the University of Minnesota. Delighted to find a way of life for himself, he emigrated to New York and the chancey world of professional theatre. Favorite appearances therein: Trigorin, in *The Seagull* (first with Montgomery Clift, Mira Rostova, and Maureen Stapleton, and recently on NET's Theatre in America Series with Lee Grant and Blythe Danner) Vershinin, in the Actors' Studio noteworthy production of *The Three Sisters;* Harold Ryan in Kurt Vonnegut's *Happy Birthday, Wanda Jane;* Ayamonn in Sean O'Casey's *Red Roses For Me* (which featured a grand performance by Mr. E. G. Marshall!); Matt Burke in *Anna Christie;* Berowne in *Love's Labour's Lost,* etc., etc.! Mr. McCarthy portrayed Biff in the London production as well as in the film version of *Death Of A Salesman.* Other movies: *Hotel, Kansas City Bomber, Mirage, A Big Hand For The Little Lady, The Best Man(!),* and the science-fiction classic *The Invasion Of The Body Snatchers.* In 1975, Mr. McCarthy won an Obie Award for his performance in the off-Broadway play *Harry Outside.* He has recently been having a high old time in Robert Altman's forthcoming Bicentennial firecracker *Buffalo Bill and The Indians,* where he appears as Paul Newman's press-agent and side-kick Major 'Arizona John' Burke. Mr. McCarthy is the brother of author and critic Mary McCarthy and also the father of a filmmaker: James Kevin McCarthy, a young actress: Lillah McCarthy, and a young mother: Mary Dabney McCarthy.

JOHN BENTLEY *(Sheldon Marcus)* appeared on Broadway in *Lysistrata* with Melina Mercouri, *The Selling of the President* with Pat Hingle and Barbara Barrie, *Mike Downstairs* with Dane Clark and as Stand-by for Phil Silvers in *A Funny Thing Happened On the Way To The Forum* which he played for a full week. He was with the National Companies of *The Great White Hope* and *Hadrian VII.* He toured as Friar Lawrence in the Stephen Slane production of *Romeo and Juliet* and in *The Happy Time* with Ray Bolger and was Sancho to Giorgio Tozzi's *Man Of La Mancha.* Last fall he appeared in *Ah, Wilderness* with Richard Kiley.

HOWARD BRUNNER *(Bill Blades)* has appeared with the National Tour of *Summer and Smoke* with Eva Marie Saint and *A Streetcar Named Desire* with Rosemary Harris. He originated the title role, *Arthur* a new play by Jim Peck, in its world premiere in Atlanta and New York, and last season portrayed John Procter in the Atlanta Alliance Theatre's production of *The Crucible.* He is featured in the soon to be released film *From Noon Til Three* starring Charles Bronson, and on TV this season has been seen on *Police Story, Kojak, Harry-O,* and *Joe Forrester.*

FRANCES HELM *(Alice Russell)* has been seen on Broadway as the female leads in *Inherit The Wind* starring Paul Muni, and *The Deadly Game* with Pat Hingle and Claude Dauphin. She also starred in the pre-Broadway production of *Welcome Home* with Pernell Roberts in Chicago. Off-Broadway, Miss Helm was seen as Angela in *Critics Choice* and Mary McCleod in *Detective Story,* and also played two of the three leads in *Pets* (a bill of three one acts). Among her summer theatre appearances were tours of *Remember Me* with Robert Stack and Eileen Heckert and *The Show-Off* with Joe E. Brown. One of her most pleasant stock jobs were two seasons she spent playing leads at the British Colonial Playhouse in Nassau. Her varied stage career has included featured parts in Shakespeare's *Othello,* Tennessee William's *Streetcar Named Desire* and *The Glass Menagerie,* Christopher Frye's *The Lady's Not For Burning* and T. S. Eliot's *Cocktail Party.* Her numerous television appearances have included many shows from Hollywood and New York ranging from *Perry Mason* to *Gunsmoke* as well as leads on daytime serials such as *Secret Storm* and *Edge of Night.* Miss Helm is married to Washington attorney Walter C. Wallace, and they have an eleven year old daughter, Laura Amanda.

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JUSTINE JOHNSTON *(Mrs. Gamadge)* originated the role of Heidi Schiller in Hal Prince's *Follies* on Broadway. She can be heard singing *One More Kiss* (as she did in *Follies*) on the Warner Brothers album, *Sondheim: A Musical Tribute.* Other original Broadway companies Miss Johnston has graced include *Irene* and *Molly.* Composer Frank Loesser chose her to sing *Brotherhood of Man* (as Miss Jones) when *How To Succeed in Business Without Really Trying* was reprised at New York's City Center, and she subsequently toured East Coast theatres with the orignial character, Finch, with Robert Morse in *How To Succeed.* Last year Miss Johnston was seen in two world premieres, originating the role of James Joyce's Aunt Josephine in *Dubliners* at New York's Roundabout Theatre, and Mrs. Vale (a "Woman of the World") in the Western Musical *Red Dawg* in Omaha, Nebraska. Previously at Coconut Grove and Ft. Lauderdale, Justine was Mrs. Rosen to Jack Klugman's *Man In The Glass Booth.* Ms. Johnston has also appeared on commercials which include Sun Banks of Florida, and more recently Nationwide Insurance and Scott Towels.

MARJORIE LOVETT *(Mabel Cantwell)* has just completed a limited run as Etta Hallam in *Another Language* in New York City. Prior to that she toured as Content Delville in *Marriage-Go-Round,* she created the role of Beatrice Grant in *Wheelbarrow Closers* by Louis La Russo II. Margorie began her career touring army bases as Billie Dawn in *Born Yesterday.* She has played a wide variety of roles in Stock, Repertory and University Theatre. She lists among her favorite roles Martha in *Who's Afraid Of Virginia Woolf?,* Mrs. Prentice in *What the Butler Saw,* Frosine in *The Miser,* Hannah in *The Night of the Iguana,* Nettie in *The Subject Was Roses.* TV viewers have seen Marjorie selling razors, eyeglasses, diapers and men's underwear! Her husband, Jack Lovett, is manager of Pocono Playhouse and their four sons, Mike, Steve, Dave and Chris are kept busy there learning all facets of the theatre.

JIM PECK *(Senator Carlin)* made his entrance into the theatre by way of the Church (Presbyterian minister), the classroom (prep-school teacher), and the tennis court (teaching pro). He has performed principal roles with Mickey Rooney, Carol Lawrence, Robert Merrill, Joel Grey, Hans Conreid, Robert Culp, Ann Blyth, and Adrienne Barbeau. His varied leading roles include: Friar Lawrence, in *Romeo and Juliet;* Murray, in *A Thousand Clowns;* Harry, in *Luv;* Felix, in *The Odd Couple;* Dr. Seward, in *Dracula;* Julian Winston in *Cactus Flower;* Mr. Lundie, in *Brigadoon;* Dr. Rance, in *What the Butler Saw;* Capt. Cat, in *Under Milkwood;* Truscott, in *Loot;* Tony Wendice, in *Dial M for Murder;* Thomas Melville, in *The Trial of the Catonsville Nine;* and Senex, in *A Funny Thing Happened on the Way to the Forum.* Also a playwright, Mr. Peck has written for Dick Van Dyke, Chita Rivera, Georgia Educational TV,

and the Wits' End Players. His first full-length play, *Arthur,* was optioned by Kermit Bloomgarden, and produced last year in Atlanta and New York. He has recently completed a new play, entitled *Exit the Whole Shebang,* three one-act plays, called *Stereopticon,* and a musical revue, *Peck's Pique.*

LaTANYA RICHARDSON *(Stella)* has traveled with the Southeastern tour of *Jesus Christ Superstar.* Ms. Richardson has appeared in over thirty plays in and around the Atlanta area including the musical *Purlie,* in which she played Missy at the Alliance Theatre. Most recently she recreated the role of Julia Augustine in the New Cosmos Cultural Theatre's production of Alice Childress' play, *Wedding Bang,* in which she was hailed by some critics as having done the best performance the city had seen that year.

THEODORE SOREL *(Dick Jensen)* has appeared in New York in *Arms & The Man, Moon Mysteries* and the Obie award winning *Twentieth Century Tar.* He appears regularly at the American Shakespeare Theatre, Stratford, Conn. He played Nick in Edward Albee's *Who's Afraid of Virginia Woolf?* at the International Arts Festival in Bergen, Norway and has received much acclaim as the unfortunate hero McMurphy in *One Flew Over the Cuckoo's Nest.* His recent films include *Lenny,* Cannes Festival Award winner *Jeremy* and he is soon to join the filming of the Paddy Chayevsky–Sidney Lumet *Network.*

JIM WAY *(Director),* considered one of the best directors in the Southeast, has in a very short time given Atlanta some of its most exciting theater. He directed the highly acclaimed *Arthur* for Theater Atlanta Off Peachtree and for the Theater at the Lambs' in New York City. He also pulled together some of the finest talent in town to direct *Under Milkwood.* Mr. Way also directed the Winter Play Season's highly acclaimed Extra, *One Flew Over The Cuckoo's Nest.* He is well known to Atlanta audiences for the many other productions he has directed such as *And Miss Reardon Drinks A Little, Loot, Trial of the Cantonville Nine,* and *Spoon River Anthology,* and for the Winter Play Season, *A View From The Bridge, Last Of The Red Hot Lovers,* and *That Championship Season.* This past summer he directed *Man of La Mancha* for the Art Park Theater in New York. He is married to the former Sarah Douds. They have three children – James 7, Caitlin 6, and Siobhan 4.

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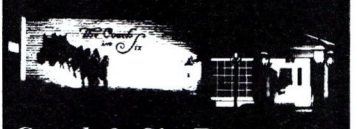

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COACH & SIX— Only Prime Beef, Superb Seafood, Plum DeVeax Veal, have made this award winning restaurant the "IN" place of Atlanta since 1962. Lunch 11:30 A.M.-2:30 P.M. Mon.-Fri.; Dinner 6:00 P.M.-11:00 P.M. Mon.-Thur.; until midnight Fri.-Sat. 1776 Peachtree 872-6666.

COROMANDEL RESTAURANT —Fairmont Colony Square Hotel, Peachtree at 14th Street. (midtown) 892-7911. Classic French cuisine and service presented in a spectacular setting highlighted by antique Coromandel screens and soaring glass roof glowing with soft lights. Lunch, Monday-Friday; dinner, Monday-Saturday. Open 11 A.M.-11:30 P.M. Lounge open 11:00 A.M.-2:00 A.M.

CROSS ROADS RESTAURANT—1556 Peachtree St., N.W. (midtown) 875-2288. An Atlanta tradition for 27 years. Seafood from 'round the world, landlubber favorites, moderately priced and served in comfortable, nautical dining room. Menu also offers light dining suggestions. Specialties: shrimp, lobster and international seafood platters. Continuous service Sun.-Fri., 11-11; Sat. 4-12. Happy Hour Mon.-Fri. 4-7. Your favorite brand, $1.

DANTE'S DOWN THE HATCH—Underground Atlanta—Fondues, wines, cheeses; a better mixed drink and employees who give a damn. Paul Mitchell Jazz Trio aboard ship; continuous folks singing on the wharf; open 2:00 P.M. daily, reservations URGED 577-1800 / Ask for Dante.

FISHERMAN'S COVE— Courtland & Cain Sts. across from the Marriott (downtown) 659-3610. A handsome Cape Cod seafood house decorated with nautical gear. Specialties: fresh New England seafood; live Maine lobster. The Crab Trap, a separate dining room dedicated to — "all you can eat" — Atlantic Blue Crab dinners with beer, $8.65. Lunch Mon.-Fri.; dinner daily including Sun.

GREGORY'S—857 W. Peachtree Street, Dinner 5:30 P.M. to 11:15 P.M.; Omelet Hours 11:30 P.M. to 3:30 A.M.; Monday through Saturday. Reservations Excepted — Major Credit Cards Excepted. Ample Parking. International cusine in a delightful atmosphere.

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LA CHAUMIERE— A French cottage theme is carried out in this luxurious gourmet restaurant. Table settings are elegant and superb meals are served from tableside carts. Dinner only 6 P.M. to 12 Midnight, Monday through Saturday. Sunday 6 P.M. to 10 P.M. All major credit cards honored. 315 E. Paces Ferry Rd., 261-9600.

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THE MANSION— Piedmont at North Ave. (downtown-North). 876-0727. Dine in a perfectly charming Victorian mansion (circa 1885) so unique it's registered in the National Archives. Lunch Mon.-Fri., 11-2:30; dinner Mon.-Sat. 6-12.

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SHERATON-BILTMORE EMPIRE SUITE—Enjoy a gourmet buffett followed by the musical comedy of the Wit's End Players Tues.-Sat. at 8:30 P.M.: Tues. mat. features lunch.

UPTOWN CAFE (Buckhead)—2293 Peachtree Road—351-0636. The finest in intimate dinning and late night entertainment. Dinners: $3.20-$7.95; Cover: $1-$3 (starts 10:30 p.m.; Entertainment: 2-3 shows starting 11:30 p.m.; Open: 7:30 p.m.-4:00 a.m. Monday-Saturday.

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for the perfect ending

after the theater

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Introduces Late Night Suppers . . .

Select from such tempting items as flaming omelets, escargots bourgurgnonne, ham and mushroom crepes and our own five-ninety . . . an elegant combination of smoked turkey, sliced tomatoes, sauteed mushrooms and mornay sauce . . .

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at 590 WEST

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Telephone: 881-6000 / Ext. 7274

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(You pay gas — Not Discountable)

Unlimited Mileage

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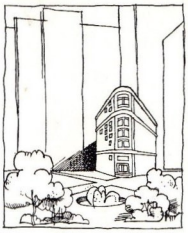

Hamilton Bank
74 Peachtree Street

Sandy Springs Branch
5985 Roswell Road
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Your deposit is insured up to $40,000.

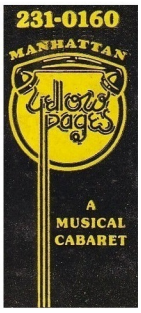
The Manhattan Yellow Pages

Peachtree Battle

Supper Club seating 200

Opening April 2, 1976

Opening April 2, 1976



THE MANHATTAN YELLOW PAGES

presents

"A SALUTE TO GEORGE GERSHWIN" (8:45PM)

"NATURAL HISTORY OF THE AMERICAN CHORUS" - PART I (10:30PM)

"NATURAL HISTORY OF THE AMERICAN CHORUS" - PART II (11:45PM)

THE CONTEMPORARY SHOW (1AM -- FRIDAY & SATURDAY)

PRODUCED BY
DAVID SHEPPARD

DIRECTED BY
BEN THOMPSON

MUSICAL DIRECTION BY
PAUL FORD

SET & COSTUME DESIGN
DAVID SHEPPARD

CHOREOGRAPHY BY
TERESA McGEHEE

STAGE MANAGER
BOB FOREMAN

THE COMPANY

TOMMY ADCOX
DAVID BAKER
JIMMY BAKER
CAROLYN CALLOWAY
TOD COTTEN
TOM GARRETT
KIM GRAHAM
BARBARA HANCOCK
NANCY LINDENBAUM
TERESA McGEHEE
NANCY OSGOOD
RAY STEVENS
LEESA STUTTS
ANGELA TALLY

RICHARD WOODS
and featuring
LIT CONNAH

Piano - Paul Ford

Bass - Bob Rix

Percussion - Dick Grey

Ass't. Stage Manager
RICKY PRICE

Electrician
SCOTT DEPOY

Audio/Follow Spot
MIKE SINGLETON

Kitchen Manager Ric Moretz

Bar & Restaurant Manager Jackie Carmichael

MUSICAL NUMBERS

"A SALUTE TO GEORGE GERSHWIN"

ASTAIR MEDLEY
NICE WORK IF YOU CAN GET IT
THE MAN I LOVE
SOMEONE TO WATCH OVER ME
BESS YOU IS MY WOMAN NOW
A FOGGY DAY IN LONDON TOWN
OH I CAN'T SIT DOWN
I GOT PLENTY OF NOTHIN'
SUMMERTIME
A WOMAN IS A SOMETIMES THING
AMERICAN IN PARIS
I GOT RYTHYM
I'VE GOT A CRUSH ON YOU
OVERTURE
STRIKE UP THE BAND
MINE
BIDIN' MY TIME
EMBRACEABLE YOU

"NATURAL HISTORY OF THE AMERICAN CHORUS" - PART I

GOD I HOPE I GET IT / RESUME
A PRETTY GIRL IS LIKE A MELODY
42ND STREET
I CAN DO THAT
WIZARD OF OZ SEQUENCE
DANCE TEN LOOKS THREE
THE SAGA OF JENNY
CORNER OF THE SKY
OKLAHOMA!

"NATURAL HISTORY OF THE AMERICAN CHORUS" - PART II

ASCOT GAVOTTE
MUSIC AND THE MIRROR
HELLO DOLLY!
NO TIME AT ALL - LIT CONNAH
ONE

"Tom Sawyer"

Atlanta Children's Theatre

Alliance Theatre Mainstage
868 seats

Opening

April 24, 1975

THE ATLANTA CHILDREN'S THEATRE PROUDLY PRESENTS

MARK TWAIN'S

TOM SAWYER

adapted and produced by
CHARLES L. DOUGHTY

directed by

CHARLES L. DOUGHTY and N. MICHAEL SWAFFORD

designed by
RUTH ANN MADDUX

lighting design by CAROL GRAEBNER

production stage manager D. WAYNE HUGHES

PRODUCTION STAFF

TECHNICAL DIRECTOR.....Bix Doughty
Master Carpenter.....Reid Pierce
assisted by.....William Skidmore
Mike Rosso
Donald A. Jordan
Costume Construction.....Carol Hammond
assisted by.....Jennifer Miller
Elizabeth Anne Rudolph
Scenic Artist.....Juanita Kaylor
assisted by.....John Kyle
Electrician.....Carol Graebner
assistant.....Shelia Y. Wright
also.....Davis Barron
Carter Joseph
Properties.....Edith Love
assisted by.....Theresa Shannon
Stanley Burns
Assistant Stage Manager.....Bix Doughty
Assistant Stage Manager.....Reid Pierce
Properties Mistress.....Theresa Shannon
Costume Mistress.....Carol Hammond
Sound.....D. Wayne Hughes
Office Manager.....Margaret Shannon
Ticket Manager.....Carol Riggs
Public Relations.....Jane Shivers
House Manager.....Stephanie Olson
assisted by.....Mary Singleton
Photography.....Dwight Ross, Jr.
Additional Photography.....Steve Oliver
Executive Purchasing
Agent.....William Colquitt Jackson
Educational Coordinator.....Betty Blondeau
Production Coordinator.....Edith Love
Apprentice Coordinator.....Tom Fuller
Docent Program Directed By.....Scott Oliver
and.....Nancy Oliver

EQUITY CAST IN ORDER OF APPEARANCE

MARK TWAIN.....Ben Jones
AUNT POLLY.....Shannon Price
TOM SAWYER.....Chuck Googe
ALFRED TEMPLE.....Michael Kinsler
HUCKLEBERRY FINN.....Bo Walker
BECKY THATCHER.....Mea Arnold
SID.....Jeffrey Johnson
JOE HARPER.....James T. Garrett
INJUN JOE.....Scott VePoy SCOTT DEPOY
MUFF POTTER.....John Dance
SHERIFF.....N. Michael Swafford MICHAEL SWAFFORD
MRS. HARPER.....Edith Love
PROSECUTING ATTORNEY.....Reid Pierce REID PEIRCE
DEFENSE ATTORNEY.....Bix Doughty
MR. HARPER.....Charles L. Doughty

*Please check house boards for any program changes.

ACTING APPRENTICES

Mike Rosso
Theresa Shannon
Elizabeth Anne Rudolph
Donald A. Jordan
John Kyle

TECHNICAL APPRENTICES

William Skidmore
Shelia Y. Wright
Stanley Burns

NOTE: DUE TO EQUITY RULING THERE CAN BE NO CAMERAS ALLOWED.

GRATEFUL ACKNOWLEDGEMENTS

Special thanks go to Actors' Equity Association
for their cooperation in our Apprentice Program

National Endowment for the Arts
Georgia Council for the Arts

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Steve Woods Michael Stauffe Jim Blakney
Michael Berkman
Patricia McMahon
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Linda Doughty
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SATURDAY PERFORMANCES

MARK TWAIN'S TOM SAWYER

March 20, 27, April 3, 10, and 24

2:30 P.M.

"Tom Sawyer"

Feaured player

SCOTT DEPOY

"Cole Porter Portfolio"

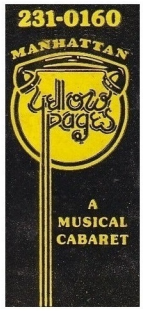
The Manhattan Yellow Pages

Peachtree Battle

Supper Club seating 200

Opening June 16, 1976

Opening June 16, 1976



THE MANHATTAN YELLOW PAGES

presents

THE COLE PORTER PORTFOLIO

PRODUCED BY
DAVID SHEPPARD

DIRECTED BY
BEN THOMPSON

MUSICAL DIRECTION BY
PAUL FORD

SET DESIGN
TOM ARCURAGI

COSTUMES
JIM BAKER

STAGE MANAGER
BOB FOREMAN

THE COMPANY

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JERRY SHELTON

VICTORIA TABAKA

RANDY TERRELL

Piano - Paul Ford

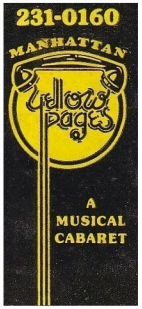
Bass - Bob Rix

Percussion - Dick Grey

Electrician
STEWART GRANT

Audio/Follow Spot
MIKE SINGLETON

Kitchen Manager Ric Moretz
Bar & Restaurant Manager Jackie Carmichael



COLE PORTER PORTFOLIO-ORDER

1. Overture
2. Another Openin',Another Show
3. See America First
4. Down In the Depths
5. Let's Do It
6. Laziest Gal In Town
7. Well, Did You Evah?
8. Most Gentlemen Don't Like Love
9. Still of the Night
10. Anything Goes
11. I Get a Kick Out of You
12. Blow, Gabriel, Blow
13. You're the Top

INTERMISSION

1. Begin the Beguine
2. At Long Last Love
3. Come Along With Me
4. Alright With Me
5. From This Moment On
6. My Heart Belongs to Daddy
7. So in Love
8. Why Can't You Behave?
9. Wunderbar
10. Everytime We Say Goodbye

"The McIntosh Trail"

Outdoor Drama

McIntosh Trail Arts Council

Peachtree City Amphitheatre 1600 seats

Opening June 18, 1976

First and last legit attraction to play the new Amphitheatre

The McIntosh Trail

Presentation of American Revolution Bicentennial Administration Grant for McIntosh Trail Amphitheatre. (L to R) J. C. Douglas, office of the Georgia Commission for the National Bicentennial Celebration; Rep. John R. Carlisle (Georgia House District 71); Sen. Virginia Shapard (Georgia Senate District 28); Georgia Governor George Busbee; Michael T. Swinehart, Regional Director of A.R.B.A.; Robert K. Price, Sr.; Rep. John L. Mostiler (Georgia House District 71); Robert W. Bivens.

Chief William McIntosh Cover painting by Jo Elen Macon 1975

Kermit Hunter's

The McIntosh Trail

Georgia's Historic Bicentennial Drama of the Creek Indians

Director-Choreographer	Marvin Gordon
Composer	Frank Lewin
Set and Lighting Designer	David Weiss
Costume Designer	Jackson Kesler
Associate Director	John C. Reed

Produced by the McIntosh Trail Arts Council, Inc.

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The First Scots in Georgia 27
The Scots and the Indians 29
Atlanta, Creek Indian Territory 31-32

We request that cameras *not be* used during the performance. Photography is welcome at curtain calls.

presented by... The McIntosh Trail Arts Council, Inc.

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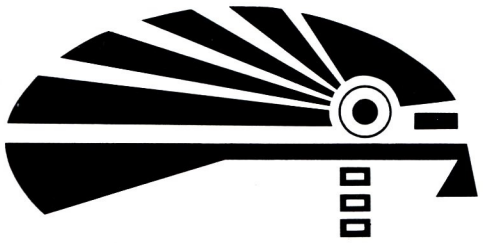
With great joy, the officers and board members of the McIntosh Trail Arts Council welcome you to this premiere season of "The McIntosh Trail" outdoor drama. We are proud to have Kermit Hunter as playwright, Marvin Gordon as Director-Choreographer, Frank Lewin as composer, David Weiss as set designer and staging consultant, and Jackson Kesler as costume designer. We are proud to share this performance with you.

Produced with the joint support of the Georgia Council for the Arts, the National Endowment for the Arts, the Georgia Commission for the National Bicentennial Celebration and the American Revolution Bicentennial Administration.



THE McINTOSH TRAIL ARTS COUNCIL, Inc.

In late 1974 several business and civic leaders of Peachtree City, Georgia, met to discuss what might appropriately be done in their community to celebrate America's Bicentennial. Out of this meeting came both a plan for the organization of the Fayette County Bicentennial Committee, with a Subcommittee for Peachtree City and a recognition of the need for development of the cultural arts in Georgia's "New Town" — perhaps through the format of an Arts Council.

Further development of the idea disclosed that through an Arts Council, many programs and services to Peachtree City, Fayette County and indeed, for the benefit of a much larger area, could be developed — dedicated to the celebration of our nation's 200th birthday.

In the Revolutionary days of 1776, Fayette County did not exist. This entire area of Georgia was inhabited at that time primarily by some of the Federation of Creek Indian Tribes known as the Muscogee Nation.

Fayette County was formed from land ceded to the State of Georgia in 1821 by the Creek Indians and originally encompassed most of the area now known as Fulton, Clayton and DeKalb Counties.

Realizing how little was generally known about this part of our history and specifically, how to relate it to our nation's struggle for independence, it was determined that the initial project of the Arts Council would be to develop the Creek Indian story into a continuing outdoor drama, to be called "THE McINTOSH TRAIL".

The proceeds of the drama production would be used to insure its continuation through the years and to promote and support other phases of the arts. A non-profit corporation was formed in January of 1975 to be known as the McIntosh Trail Arts Council, Inc.

A multi-stage development of a cultural arts center is envisioned to include a beautiful 1600-seat amphitheatre for the drama production; an auxiliary building to house a permanent Creek Indian Museum; a cluster of rustic buildings devoted to arts and crafts for exhibits, demonstrations and instruction; a small auditorium for recitals, drama presentations and rehearsals; office and service facilities — all in the atmosphere of a Creek Indian Village surrounded by a Nature Museum and outdoor youth activity areas.

W. E. "Dode" McIntosh

IN MEMORY OF A NOBLE CHIEFTAIN MY GREAT-GRANDFATHER CHIEF GENERAL WILLIAM McINTOSH

No reflection can be more beautiful, pleasant, and ennobling than my reflection of the life of one we honor in "The McIntosh Trail" Drama.

McIntosh was a grand and noble citizen. Georgia and Muscogee Indians are better for his having lived. He was a friend to humanity and sought to better the conditions of mankind by acts of reasoning. He was, above all, a true friend to his people. He was in advance of his time; far in advance of those by whom he was surrounded. To this the Now Indians will bear testimony by the proper appreciation of his work and worth. His life is history in this country as a man deserving more than former generations have accorded him; a man who stood on the side of justice to the very last.

McIntosh was a seeker of truth — to judge men, both friend and foe — to reason out each problem of his Lower Creek Indians. His mind was too great and broad in scope to accept decisions from others or bend his knee to them. No adversary, regardless of the outcome, could sway his opinions or decisions on Liberty and Freedom for his people. He was intelligent and ruled by reason, not by ignorance or fear. McIntosh lived for his people, struggled to acquaint them of the inevitable and stood fast to the last moments of his life. He lived by this creed and died by it.

His voice of melody and the flash of those piercing eyes are no more. He was a brave Scotsman and Creek Indian General.

Was he brave? Yes, brave as any warrior who ever drew a sword. Was he chivalrous? As chivalrous as any knight, when Knighthood was in Flower.

I hope each day, though not in vain
To carry the honor of the glorious name—
McINTOSH

Dode McIntosh

Written by his great-grandson, W. E. "Dode" McIntosh, five times principal Chief of Muscogee or Creek Nation.

Kermit Hunter

The Playwright

William McIntosh is a tragic hero in the classical sense, the Greek and Shakespearian sense, because he is not aware that certain things are impossible. When the central figure has this flaw of self-deception, he becomes tragic; when he emerges as a person of great stature, a leader, he becomes a hero. McIntosh was all of these, and the fact that he tried what was at that time impossible, he walked the dark road of tragedy.

It was inevitable that the white civilization in the United States would move westward and force the Indians out of their homeland, inevitable because the nature of the white man was that of the seeker, the restless explorer, probing westward to conquer a country and establish a civilization. The Indians stood in the way, and in spite of any argument that they were half-savage, semi-barbaric, useless as keepers of the land or protectors of the land, the fact remains that they were human beings with human feelings, and their inundation by the onward flow of the white civilization of the early 1800's is one of the dim periods in American history.

A few of the Indians simply fled westward and kept moving, finally crossing the Mississippi into the comparative safety of the wilderness, where they were faced with other hostile tribes and an uncertain future. Quite a few of the Indians were able to find a place somehow in the white civilization, in most cases that of a slave or a servant. Certain of the leaders of the Indian nations were highly civilized and cultured people, and the story of their struggle to hold their tribes intact and deal with the Federal government is one of the great epics of this country.

William McIntosh believed that Indians would ultimately have to become part of the white world, but he recognized that they were in no position to merge into the white society until they had educated and refined themselves and learned the ways of the white man. He urged his people to sell their lands at a good price and move westward, then attempt to establish a strong society based on the white society.

The play at Peachtree City is the story of how McIntosh tried to do this, and how part of the Creek people refused, clinging to the land, calling him a traitor. When he made a final treaty with the white man, selling further portions of the Creek territory in Georgia, he was marked for destruction. He was killed by his own people.

The transfer to the West took place anyway, and history has proved that McIntosh was right. To certain portions of the Creek nation he was a traitor; but in the long run of American history he was a great hero who looked far beyond his time, and who died for a cause which later proved to be a noble one.

While Dr. Kermit Hunter's career spans almost the entire spectrum of the performing arts from poetry to music, he is foremost considered one of the few authorities on the unique art form of outdoor drama. Noted for such popular open air productions as "Trail of Tears" in Tahlequah, OK, "Unto These Hills" in Cherokee, NC, "Horn in the West," in Boone, NC, and "Honey in the Rock" in Beckley, WV, Dr. Hunter has written over 30 more historical plays, earning him the distinction of having more plays produced than any other American playwright. Over five million people have seen his plays, many of which play summer after summer.

Dr. Hunter earned his Ph.D. at the University of North Carolina and currently serves as dean of the Meadows School of the Arts, Southern Methodist University in Dallas, TX.

The Cast

Chilly	Herbert Mendelsohn
McIntosh	Malcolm MacKinnon
Menawa	Robert Zapple
Suzanna	Tish Merrill
Troup	Bob Renna
Catherine	Stephanie Zurhellen
Barnes	Ray Slaten
Monroe	John C. Reed
Helen	Deborah Fuchs
Barlow	Tex Clyde
Mrs. Barlow	Stephanie Zurhellen
Jane	Serena Bell
Tecumseh	Bob D'Aprile
Little Prince	Bob Renna
Cebe	Ray Slaten
Plez	Evan Lee
Clay	John C. Reed
Calhoun	Bob D'Aprile
Varney	Evan Lee
Officer	Ray Slaten
Tolaca	Bob D'Aprile
Campbell	Bob Renna
Merriwether	Burgess Harvin
Medicine Man	Paul Jones

The Dance Company

Tex Clyde	David Basler
Dana Charles	Howard Ahtone
Michele Holdreith	Paul Jones
Pat Warner	Abner Austin
Cindy Chavis	Clarence Wilson
Valerie Smith	Deborah Fuchs

Dance Understudies

Marilyn McCammack Clement Holland

Act One

Scene 1 - Creek village of Cousada on the Alabama River, July 2, 1812

Scene 2 - Interior McIntosh home (in present Butts County, Georgia) a few days later

Scene 3 - Governor's garden, Savannah, July 20, 1812

Scene 4 - Same garden, a moment later

Scene 5 - Horseshoe Bend, Alabama Territory, March 27, 1814

Act Two

Scene 6 - Interior McIntosh home

Scene 7 - President's garden, Washington, D.C., fall, 1824

Scene 8 - Indian Springs, Georgia, February 10, 1825

Scene 9 - McIntosh home (in present Carroll County), evening of April 29, 1825

Production Staff

Technical Consultant	David Weiss
Production Stage Manager	Kitty Peace
Stage Manager	John C. Hailey
Technical Director	Kevin G. Breen
Master Electrician	David O. Traylor
Properties Master	Lawrence K. Ash
Sound Technician	Joseph Brown
Grip	Neil Bogen
Costume Construction Heads	Carol Hamond Helen Butler
Wardrobe Mistress	Barbara Hause
Dressers	Barry Sellars Phyllis Jiang

Group Performers

Cynthia Lunsford
Marilyn McCammack
Carolyn Dunn
Jane Wells
Brenda Jernigan
Mrs. Lillian Brown
Mrs. Maynard Brown
Burgess Harvin
Hugh Patrick Burke
Melvin Chandler
James Freeman
Jay Johnson
Curtis Jarrell
Donna Stinchcomb
Clement Holland

Marvin Gordon

The Director-Choreographer

Marvin Gordon has directed many off-Broadway hits, TV commercials, industrial shows, films. He directed and choreographed the off-Broadway musical hits "Cincy" and "Of Thee I Sing." He teaches dance in New York at the International Dance School and has a small successful ballet company, Ballet Concepts. He has choreographed Dr. Kermit Hunter's "Trail of Tears" for five years.

Mr. Gordon's children's play "Freedom Train" tours the country for P.A.R.T. His musical (book and lyrics) "One Cent Plain" comes to Broadway this fall. Another musical is optioned for Broadway.

In numerous summer stock productions, Gordon has directed and choreographed many popular shows, including "Guys and Dolls," "A Funny Thing Happened On The Way To The Forum," "Silk Stockings," "Can-Can," and "My Fair Lady." He has also choreographed ballets for Canada's Contemporary Dancers and the New York Chamber Ballet Company.

CHOREOGRAPHY

I have researched and tried to recapture the authentic dances of the Creek Indians in both choreography and concept of costume and music. The use of turtle shell rattles, gourds, and spears are all authentic of the tribe and the period. The other dances such as the waltz and quadrille are also authentic and historically based. I have also taken the dramatic liberty to alter or change the patterns and the choreography to best "theatricalize" the choreographic moment.

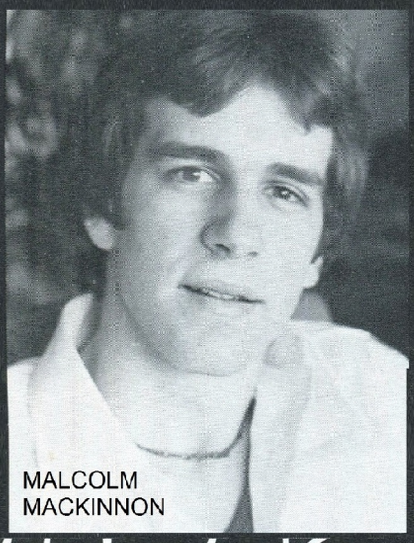
DIRECTION

In collaboration with Mr. Hunter, I have tried to take this story out of the cobwebs of history books and make it breathe with the passion of real drama. Nothing I say or do can alter the truth of what happened to this man or to the Creek Indians; and I hope that people will respond to the tragedy and dignity of William McIntoch's life in his struggle to help his people in a time of confusion and disillusionment.

what happened to this man or to the Creek Indians; and I hope that people will respond to the tragedy and dignity of William McIntoch's life in his struggle to help his people in a time of confusion and disillusionment.

Rob Zapple
(center)

Michele Holdreith
(left)



MALCOLM
MACKINNON

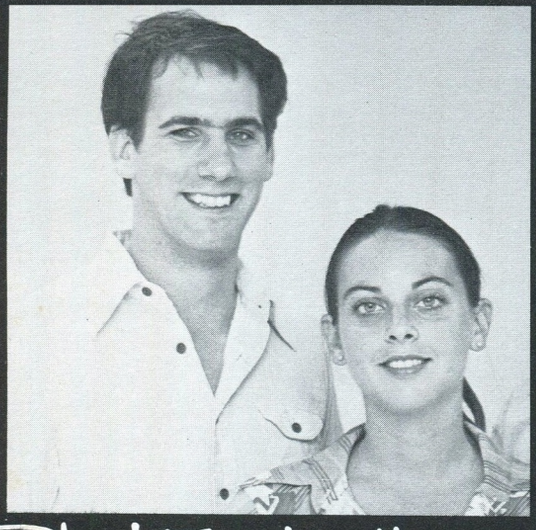
Malcolm MacKinnon
McIntosh

TISH MERRILL

HERBERT
MENDELSOHN

Tish Merrill...Susanna
Herbert Mendelsohn Chilly

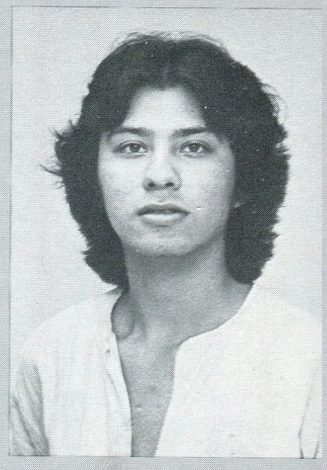
ROB ZAPPLE



Robert Zapple...Menawa
Serena Bell..... Jane

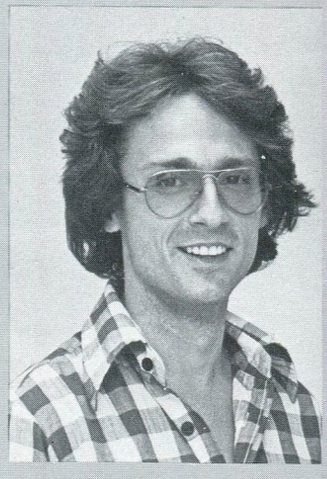
Deborah Fuchs
plays the role of Helen
and is in the dance company

DEBORAH FUCKS



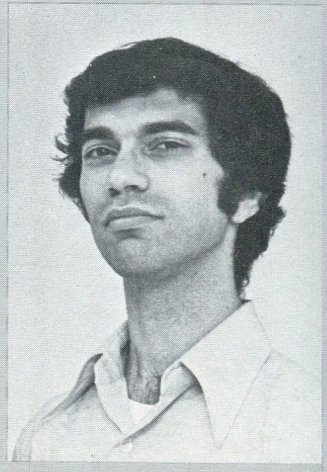
Paul Jones
play the role of the
Medicine Man and is
in the dance company

PAUL JONES



John C. Reed
associate director and
plays the role of Monroe

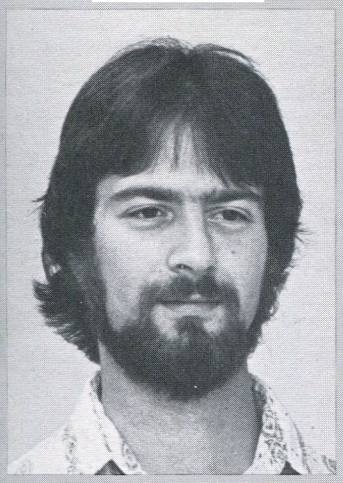
JOHN C. REED



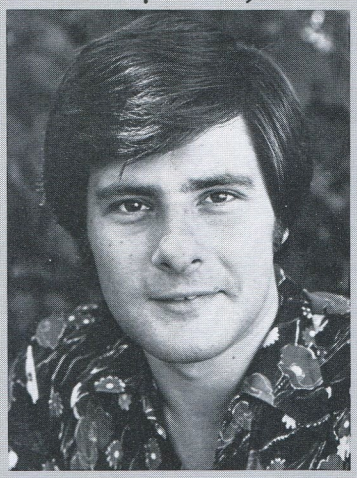
Bob D'Aprile
plays the roles of
Tecumseh, Calhoun, and Tolaca

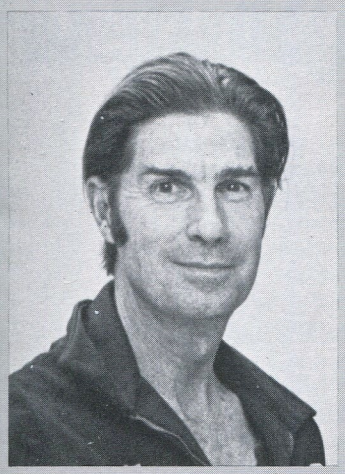
BOB D'APRILE

EVAN LEE



Evan Lee
plays the roles of
Plez and Varney



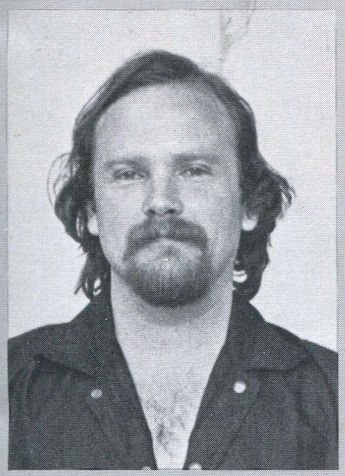


Bob Renna
plays the role of
Governor Troup

BOB RENNA

Tex Clyde
plays the role of Barlow and
is in the dance company

TEX CLYDE



RAY SLATEN

Ray Slaten
plays the roles of
Barnes and Cebe

STEPHANIE ZURHELLEN

Stephanie Zurhellen
plays the roles of
Catherine and Mrs. Barlow

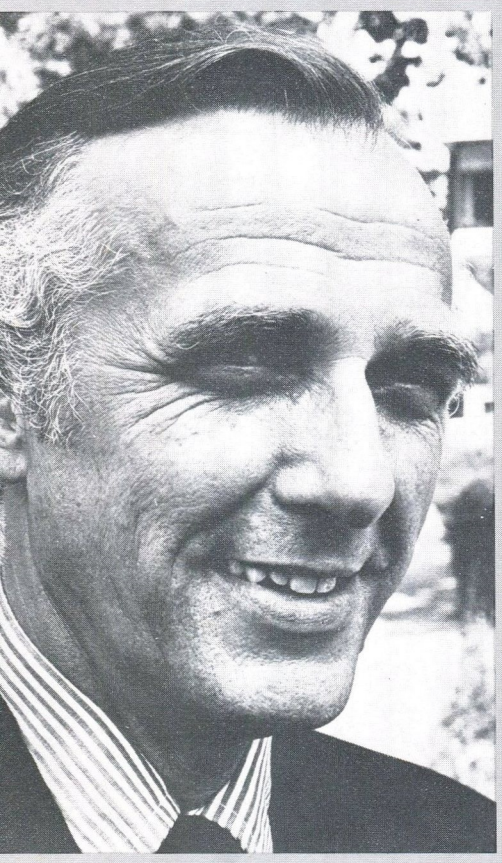
Local Group Scene Actors (l. to r.)
Clemet Holland, James Freeman,
Mrs. Maynard Brown, Mrs. Lillian Brown,
Jay Johnson, Curtis Jarrell.

Local Actors 9
(l to r) Jane Wells,
Donna Stinchcomb

Not Pictured
Kitty Peace - Production Stage Manager
John C. Hailey - Stage Manager
Phyllis Jiang - Dresser
Barbara House - Wardrobe Mistress

Group Preformers
Melvin Chandler
Marilyn McCammack
Cynthia Lungford
Carolyn Dunn
Brenda Jernigan
Burgess Harvin
Hugh Patrick Burke

The Set and Lighting Designer



DAVID WEISS

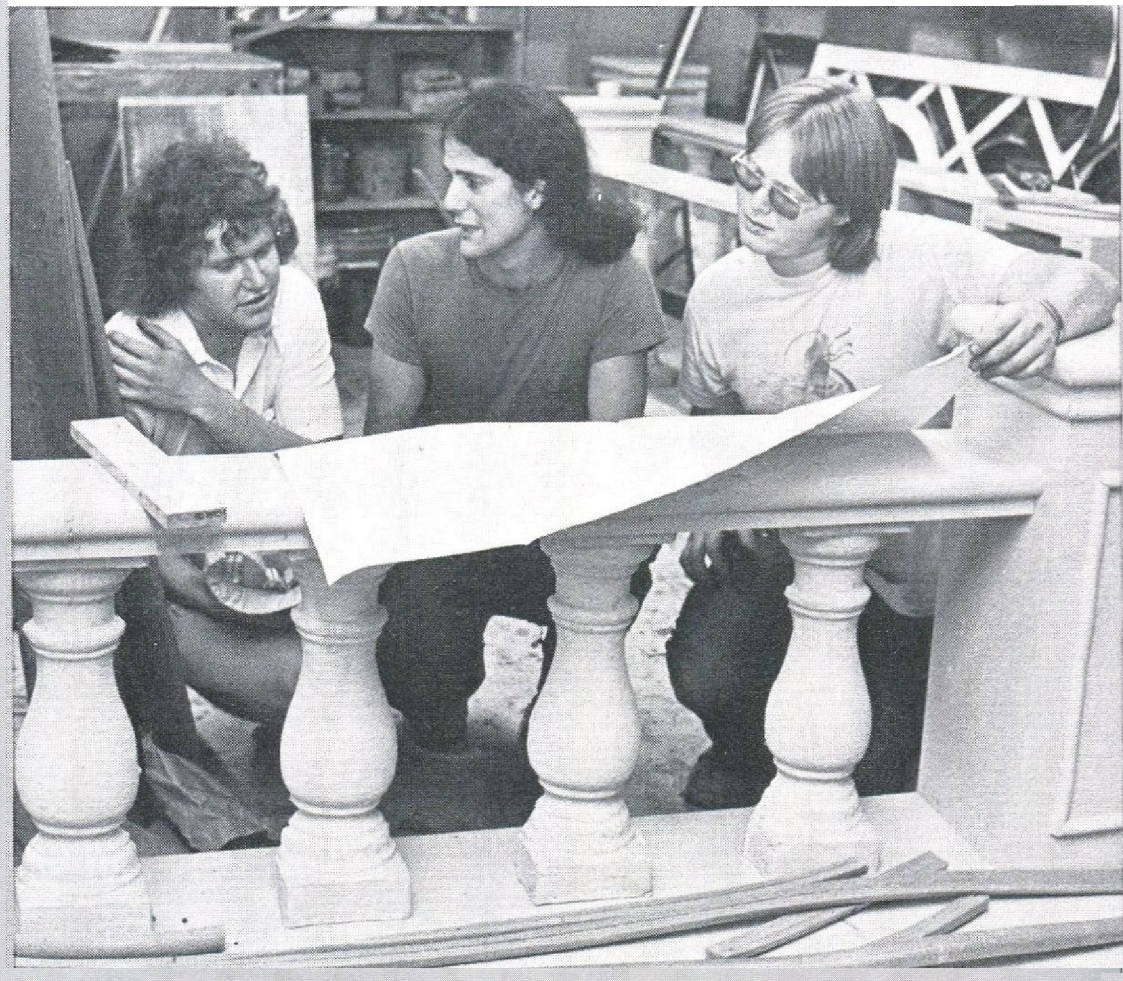
No newcomer to the field of outdoor drama, Dr. David Weiss designed the scenery and lighting for such other productions as "Thy Kingdom Come" in Salem, VA, "Honey in the Rock" in Beckley, WV, "Stars in My Crown" in Murray, KY, and "Trail of Tears" in Tahlequah, OK. He also has directed both "Trail of Tears" and "Tecumseh!" in Chillicothe, OH.

Dr. Weiss has been active in many phases of the theatre, including serving as director of the American Theatre Association, 1973-74, as a member of the executive board of the U. S. Institute for Theatre Technology, 1966-67, and as president of the Southeastern Theatre Conference, 1972-73. Currently professor of drama at the University of Virginia, Dr. Weiss earned his Ph.D. from Indiana University.

Sound and Lighting Design under the supervision of
Lee Hausman Associates, Charlottesville, Virginia

Joseph Brown, Neill Bogan.

Lawrence K. Ash, Kevin G. Breen, David O. Traylor



The Costume Designer

Dr. Jackson Kesler, assistant professor of drama at the University of Georgia and costumer for the University Theatre, previously supervised the construction of over 200 costumes for "Drumbeats In Georgia," a monumental task which was completed on schedule within 21 days. He has also designed costumes for opera and ballet productions in addition to over 40 university and college theatre productions. He presently directs the Period Dance Group at the University of Georgia.

Prior to his eight years in drama instruction at that school, Dr. Kesler spent six years at the University of Texas where he also earned his Ph.D. in drama.

JACKSON KESLER

Helen Butler, Carol Hammond

Standing (l to r) Abby Lillethun, Barry Sellers, Tex Clyde, Marti Gregg, Molly Parkes, Viki Parkes. Seated (l to r) Deborah Brunson, Joyce Fullerton.

The Construction

REUBEN BROWN

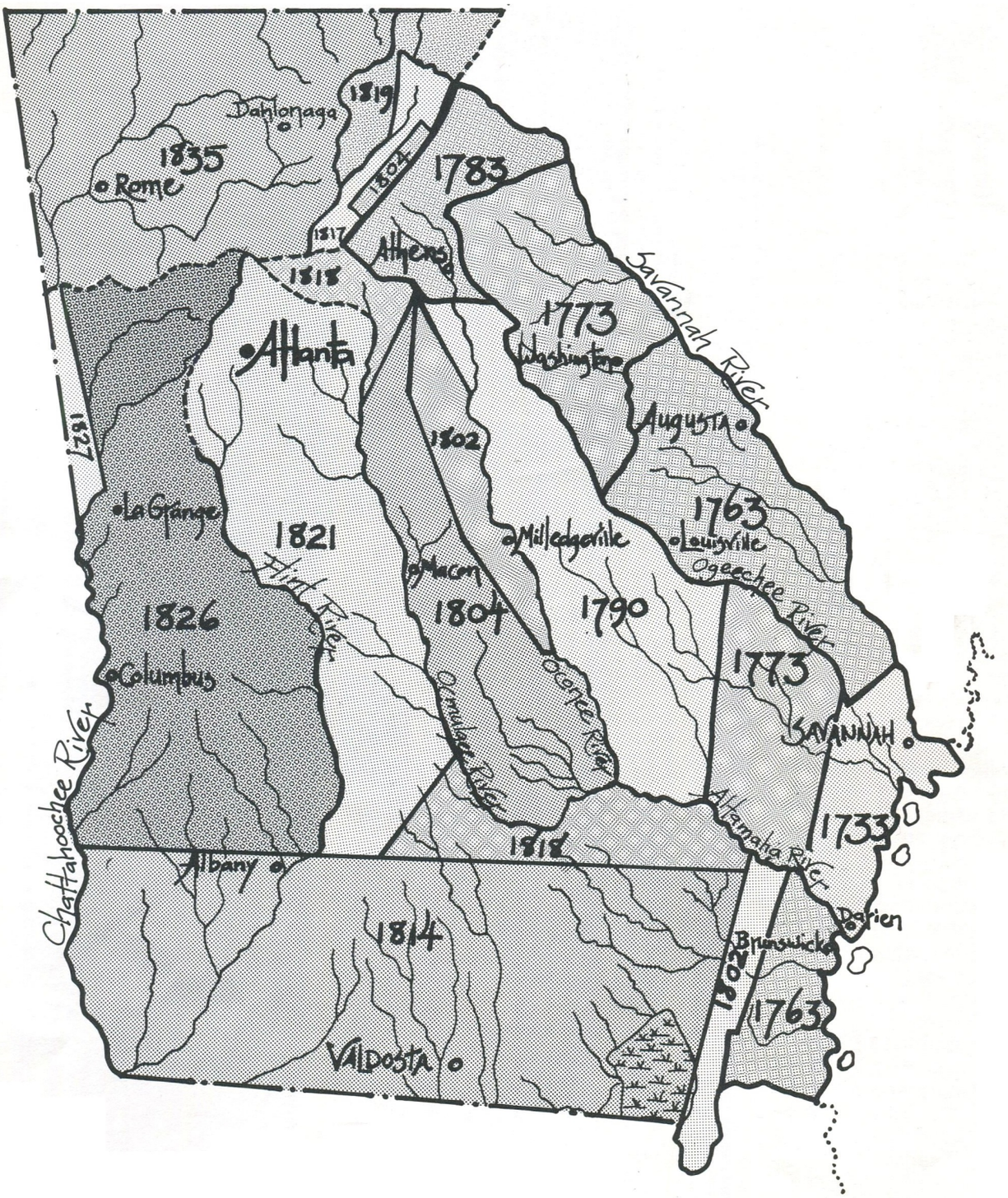
The development of the first stage in the McIntosh Trail Arts Council project has received support from the business community, government organizations and individuals. Most of these are recognized on other pages in this program; however, the devoted participation of construction workers also needs public recognition.

Actual construction on the site began in October of 1975, only nine and a half months in advance of the June 18, 1976, opening date. Construction superintendent Reuben Brown, of the Council staff, began with a crew of 5 men. By April the crew numbered 26, all hired from unemployment rolls within the 14-county McIntosh Trail service area (as required by the $100,000 construction grant by the American Revolution Bicentennial Administration). Assistant superintendent Dan Brown will remain with the Council as maintenance supervisor and foreman for future construction.

The facilities you see and use tonight — parking lot, museum preview center, three-story administration building and reservation offices, cast building, amphitheatre, stage and reception gallery — demonstrate the skills and the dedication of these workmen.

We are sure you will agree that this is a remarkable crew.

Cessions In Georgia



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Atlanta Pipe Band
Band Boosters Club, Fayette County High School
Coastal States Regional Commission
Fayette County Bicentennial Commission
Fayette County Board of Commissioners
Fayette County Kiwanis Club
Fayette County Historical Association
Fayette County School Board
First Presbyterian Church, Peachtree City
Georgia Chamber of Commerce
Georgia Commission for the National Bicentennial Celebration
Georgia Council of the Arts
Georgia Department of Community Development
Georgia Department of Transportation
Georgia Electric Membership Corporation
Greater Atlanta Council of the Arts
McIntosh Trail Area Planning and Development Council
Peachtree City Business and Professional Women
Peachtree City Kiwanis Club
Peachtree City Optimist
Peachtree City Rotary
Peachtree City Jaycees
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Turin Block Company
Wescom, Inc.
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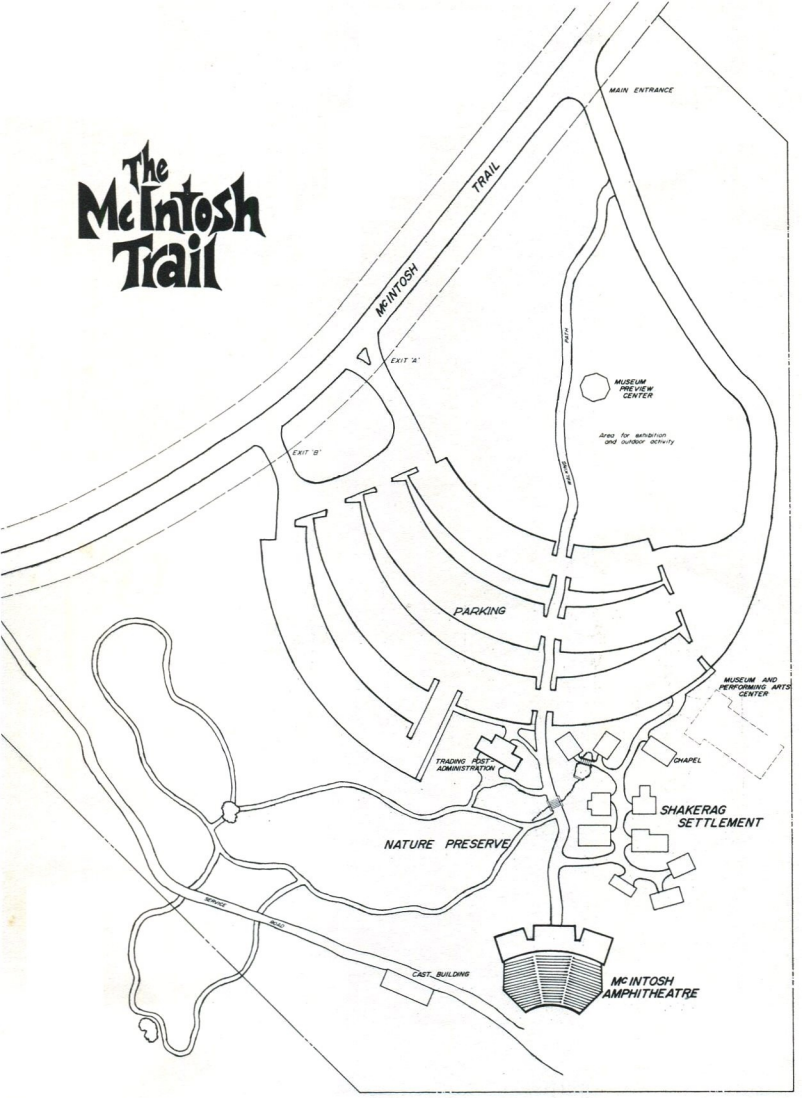
Wood Stone Products, Inc.



Land use plan for McIntosh Trail Complex

"FROM THIS DAY FORWARD"

The story of the Waldenses' struggle for religious freedom, spanning the 17th through 19th centuries, is enacted by decendants of these French-Italian Protestants in the Old Colony Amphitheatre of Valdese.

July 14 through August 21
Tuesdays through Saturdays.
Box 112, Valdese, N.C. 28690

"EL PASO del NORTE"

William M. Hardy's magnificent new outdoor drama, depicting the tri-cultural heritage of the southwest.

July 4 through August 22,
Mondays through Saturdays
1716 Yandell, El Paso, Texas 79903

"CROSS AND SWORD"

Paul Green's musical drama of the epic struggle between Spaniards, Indians and Frenchmen for possession of this land in 1565. . . the building of our nation's first permanent European settlement.

June 25 — September 5
Nightly except Sunday
Box 1965, St. Augustine, Florida 32084

"BEYOND THE SUNDOWN"

The Alabama and Coushatta Indians struggle for a home during Texas' war with Mexico in 1836.

June 18 — August 21
Monday through Saturday
East Texas Indian Reservation
Route 3, Box 640, Livingston, Texas 77351

"SMOKY MOUNTAIN PASSION PLAY"

Outdoor drama of the life of Jesus.

June 18 — August, Monday through Saturday
Sunday on August 29.
Townsend, Tennessee 37882

"SWORD OF PEACE"

Bill Hardy's first saga, now the official Bicentennial Outdoor Drama of North Carolina, tells of Piedmont Quakers trials with conscience during the American Revolution.

July 4 — August 29
Thursday through Sunday
Box 535, Snow Camp, N.C. 27349

"UTAH SHAKESPEAREAN FESTIVAL"

The trumpet sounds. . . you eagerly find a seat inside "The Wooden O," a Tudor stage with flags proclaiming "Play Tonight!" Brightly costumed actors fill a thrust stage, placing audience and actor in close proximity. Delight and apprehension mingle as you share the plays and also the environment experienced over 300 years ago by theatre-goers of the Elizabethan world.

July 15 — August 14
Monday through Saturday
Cedar City, Utah 84720

"HORN IN THE WEST"

Silver Anniversary Season for Kermit Hunter's great play about a thing called freedom in Boone, North Carolina. See Daniel Boone and the Battle of Kings Mountain.

June 25 through August 21, nightly except Mondays.
Box 295, Boone, N.C. 28607

"WINGS OF THE MORNING"

Deals with the struggles and conflicts surrounding the founding of Maryland, religious freedom, representation and women in government.

June 26 through August 22 —
Wednesday through Sunday.
St. Mary's City, Box 36, Dameron, Maryland 20628

Other Dramas To See

"WILDERNESS ROAD"

Paul Green's great civil war musical drama depicts the problems of a neutral family in a divided community during the Civil War.

June 30 through September 5,
Nightly except Sunday.
CPO Box 2355, Berea, Kentucky 40403

"TRAILS WEST"

Action, music, and color in the Oregon Country, 1805-1855, in historic Fort Walla Walla Park.

July 1 — September 10.
Nightly except Mondays.
P. O. Box 644, Walla Walla, Wa. 99362

"THE COMMON GLORY"

Paul Green's famous and historical outdoor drama of Thomas Jefferson, the Declaration of Independence, and of Virginia in the American Revolution. Designated as Virginia's Official Bicentennial Outdoor Drama.

June 21 — August 21.
Nightly except Sundays.
P. O. Box 488, Williamsburg, VA 23185

"THE BOOK OF JOB"

The ancient poem is celebrated in speech and song, by chant and chorus, in timeless ritual beneath the stars. The actors appear as living mosaic figures, gleaming in brilliant costumes of red and gold, blue and purple. Mosaic make-up masks the faces.

July and August.
Nightly except Sundays.
Pine Mountain State Resort Park Amphitheatre,
Pineville, Kentucky 40977

"TECUMSEH"

Official Bicentennial Drama, portraying the struggle for the northwest territory.

June 21 — September 4.
Nightly except Sundays
Box 73, Chillicothe, Ohio 45601

"UNTO THESE HILLS"

A drama of the Cherokee Indian, presented in outdoor Mountainside Theatre, Cherokee, North Carolina.

Late June to late August.
Nightly except Sundays.
Cherokee Historical Association, P. O. Box 398,
Cherokee, N. C. 28719

"PASSION PLAY — OBERAMMERGAU"

Val Balfour's American Oberammergau Passion Play authentically costumed, beautifully lighted, the glory of the story of Jesus.

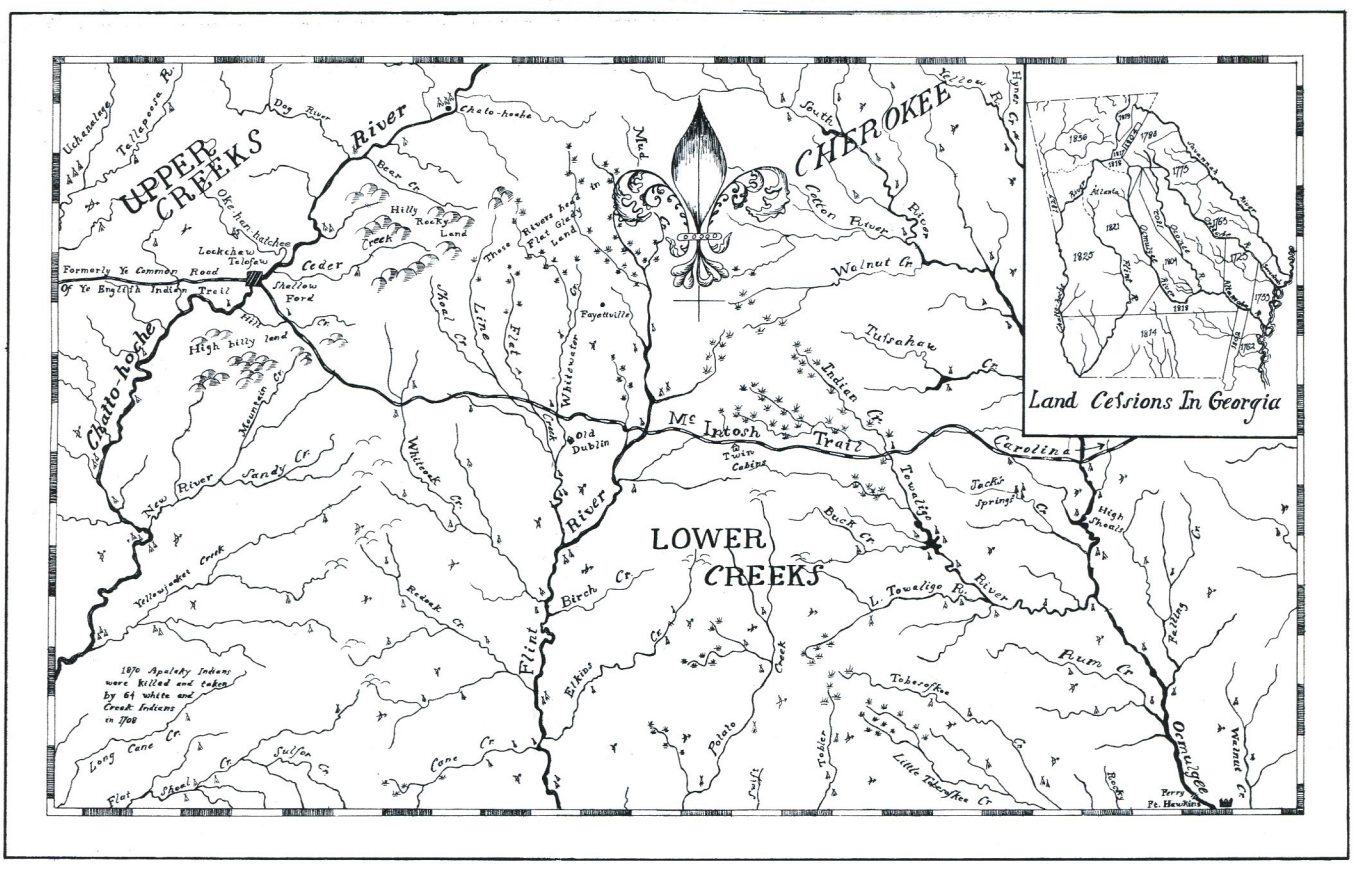
June 25 — Labor Day.
Nightly except Mondays.
Garden Theatre, Strasburg, Virginia 22657

"LOUISIANA CAVALIER"

Paul Green's newest drama in historic Natchitoches. Relive the excitement and color of southwestern America in the early 1700's through the adventures of the French soldier-explorer, St. Denis.

June 20 — September 6.
Nightly except Mondays.
Box 1714, Natchitoches, LA. 71457

The McIntosh Trail



"the country which you now possess and that which we now remain on was by the Great Spirit originally given to his red children... The white man became numerous as the trees in the forest, and the red man became like the buffalo. Friends and brothers, you are like the mighty storm; we are like the tender and bending tree; We must bow before you... You have promised to replant us in a better soil and to watch over us and nurse us... We surrender the country of our fore-fathers, the land of our nativity... to our brothers and friends, and we are glad that we are not forced to do so by our enemies. We go; our people seek new lands; our hearts remain with you."

Chief William McIntosh

"South Pacific"

Harlequin Dinner Theatre
710 seats

Opening
Sept. 16, 1976

the Harlequin dinner theatre

Producing Director
NICHOLAS HOWEY, Ph.D.

Associate Producer
ROGER W. EISINGER, JR.

presents

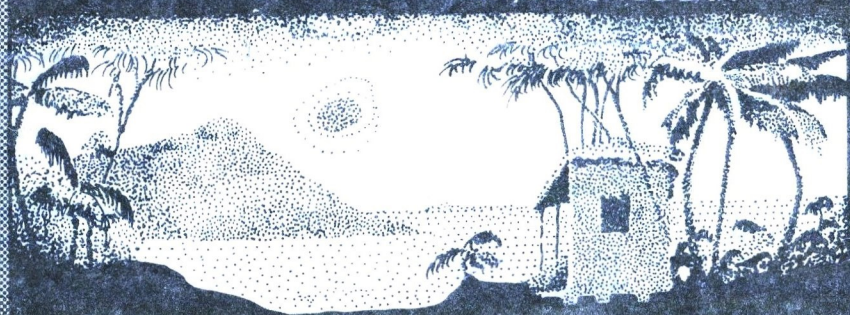
RODGERS AND HAMMERSTEIN'S

SOUTH PACIFIC

Music by
RICHARD RODGERS

Lyrics by
OSCAR HAMMERSTEIN II

Book by
OSCAR HAMMERSTEIN II and JOSHUA LOGAN



Adapted from James A. Michener's
Pulitzer Prize Winning Novel
"TALES OF THE SOUTH PACIFIC"

Director
MICHAEL HALL

Choreographer and Assisting Director
PATRICK CAIRO

Scenic Designer
JOSEPH FALZETTA

Lighting Designer
JOHN CHICHERIO

Musical Director
HAMPTON KING

THE CAST

(In Order of Appearance)

DeBecque's Children will be played by ..... Francie Provine & Ross Perry
Julie Sawyer & Sammy Tuck

Ensign Nellie Forbush ..... Amy Miller
Emile de Becque ..... Howard Hartman
Bloody Mary ..... Debby Hauptman
Stewpot ..... Gordon Paddison
Luther Billis ..... John Schmedes
Lt. Joseph Cable, U.S.M.C. ..... Michael Thompson
Capt. George Brackett U.S.N. ..... Joseph Mullin
Commdr. William Habison U.S.N. ..... Michael Berry
Liat ..... Madeleine R. Abalos

CHORUS

Adrienne Anderson
Barbara Benjamin
Sharon Boyd
Joanne Fabiano
Mary Ellen Nestor
Megan Paddison
Libby Whittemore

DAVID BAKER
MARTI CORSON

Susan Hendrix
Tim Davis
Joe Gillie

Horton Barron
Tom Edwards
Tom Nolan
Danny Paolucci
Kevin Redmond
Mark Tillman
Michael Young

The action of the play takes place on two islands in the South Pacific during World War II. There is a week's lapse of time between the two acts.

MUSICAL NUMBERS

Act I

Dites-moi ..... Children
A Cockeyed Optimist ..... Nellie
Twin-Soliloquies ..... Nellie and Emile
Some Enchanted Evening ..... Emile
Bloody Mary ..... Men
There Is Nothing Like a Dame ..... Men
Bali Ha'i ..... Bloody Mary
Bali Ha'i (reprise) ..... Lt. Cable
I'm Gonna Wash That Man Right Out of My Hair ..... Nellie and Girls
Some Enchanted Evening (reprise) ..... Nellie and Emile
I'm In Love With a Wonderful Guy ..... Nellie and Girls
Younger Than Springtime ..... Lt. Cable
I'm In Love With a Wonderful Guy ..... Nellie
Finale Act I ..... Nellie and Emile

Act II

Happy Talk ..... Bloody Mary and Liat
Honey Bun ..... Nellie, Billis, and Girls
Carefully Taught ..... Lt. Cable and Emile
This Nearly was Mine ..... Emile
Some Enchanted Evening (reprise) ..... Nellie
Finale Act II ..... Children, Nellie, and Emile

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Assistant Musical Director and Conductor . . . . . Tom Whiddon
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ORCHESTRA

Tom Whiddon — Conductor and Keyboard

Dwayne Murff . . . . . Clarinet I
John Probst . . . . . Clarinett II
Terry Jenkins . . . . . Flute, Piccolo
Cynthia Clinard . . . . . Oboe, English Horn
Chris Horton . . . . . Trumpet I
Peggy Kilian . . . . . Trumpet II
Doug Elliott . . . . . Trombone
Wendell Waterson . . . . . Bass Trombone
Ty Van Buren . . . . . String Bass
Tim Sheehy . . . . . Percussion

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Based on the screenplay "THE APARTMENT" by BILLY WILDER and I. A. L. DIAMOND

Music by BURT BACHARACH

Lyrics by HAL DAVID

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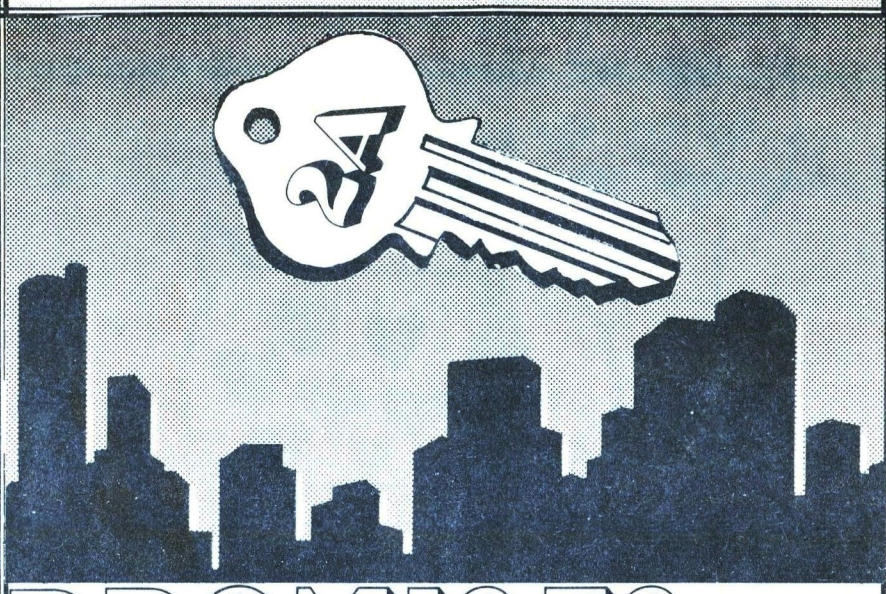
Promises"

Harlequin Dinner
Theatre
710 seats

Opening
Nov. 10, 1976



PROMISES, PROMISES

Music by
BURT BACHARACH

Lyrics by
HAL DAVID

Director
LESLIE BRAVMAN JACOBSON

Scenic Design
DAVID LANGSTON

Backdrop conceived by
JAMES HERMAN

Lighting Designer
ROBERT MARSHALL

Group dance numbers staged by
MICHAEL A. YOUNG

Musical Director
HAMPTON KING

Producing Director
NICHOLAS HOWEY, Ph.D.

Associate Producer
ROGER W. EISINGER, JR.

Book by
Neil Simon
Based on the Screenplay
THE APARTMENT
By Billy Wilder and I.A.L. Diamond
Promises, Promises is produced by arrangement with,
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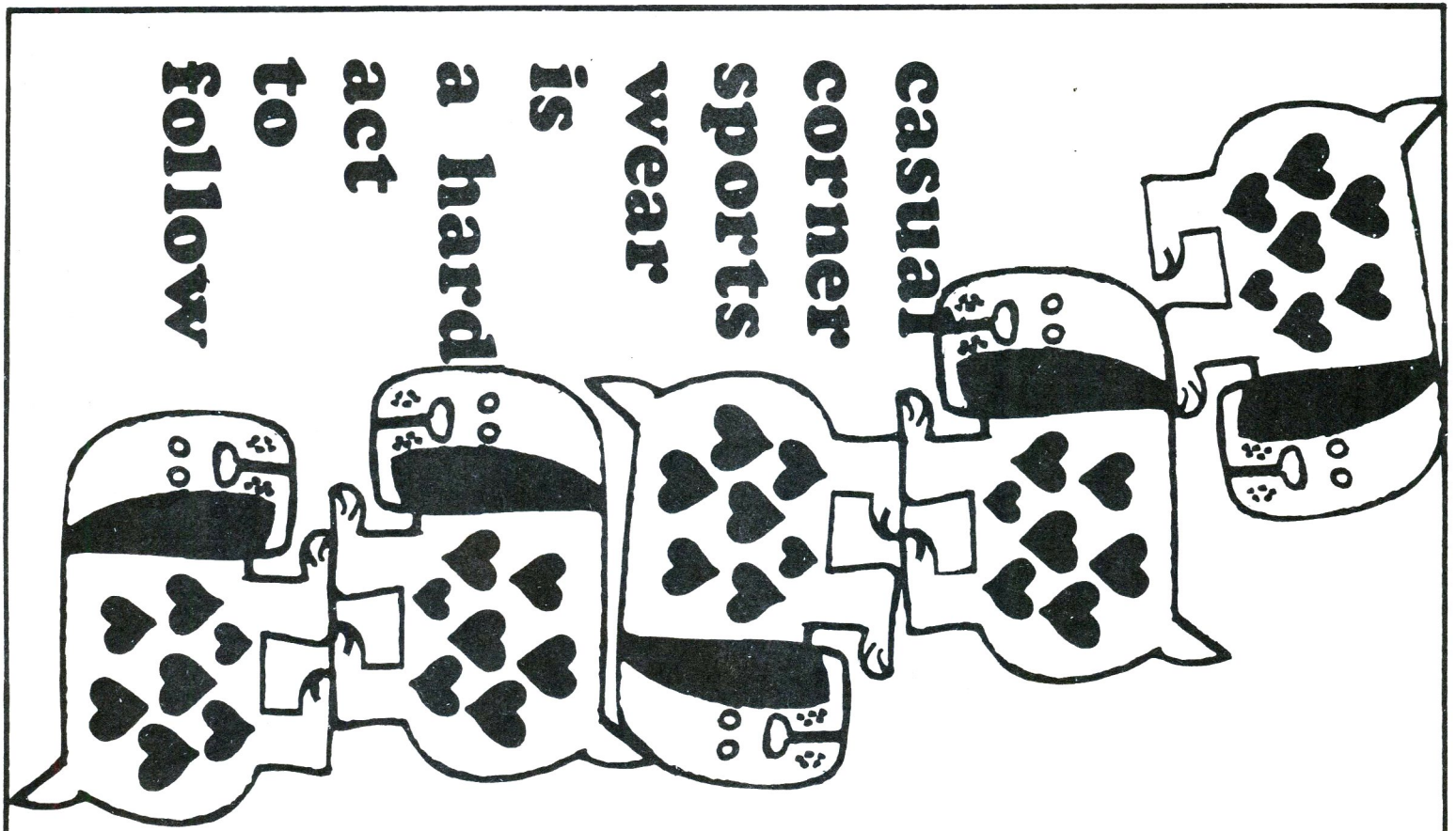

buckhead, lenox, south dekalb, north dekalb, greenbriar, cumberland, southlake, northlake

THE CAST

Chuck Baxter	Gordon Paddison
J.D. Sheldrake	Tom Nolan
Fran Kubelik	Mary Ellen Nester
Bartender Eddie & Eugene	Joe Gillie
Mr. Dobitch	Danny Paolucci
Sylvia Gilhooley	Libby Whittemore
Mr. Kirkeby	Horton Barron
Ginger Schwartz	Ginny King
Mr. Eichelberger	Tom Edwards
Vivien Della Hoya	Jacquelyn Alder
Dr. Dreyfuss	Al Hamacher
Mr. Vanderhof	Michael Berry
Paula Kreplinski	Joanne Fabiano
Company Nurse & Lum Ding Hostess	Susan Hendrix
Company Doctor & Madison Square Garden Attendant	Mark Tillman
Peggy Olson	Debby Hauptman
Waiter & New Young Executive	Michael A. Young
Patty Polansky	Amy Miller
Neva Wong	Adrienne Andersen
Marge MacDougall	Megan McFarland
Karl Kubelik	Stephen Musick

TIME: 1976

PLACE: Any large modern city, such as New York

SYNOPSIS OF SCENES

Act I

Scene 1	The Offices of Consolidated Life, Grapes of Roth
Scene II	Chuck's Apartment House
Scene III	Medical Office Waiting Room
Scene IV	Mr. Sheldrake's Office
Scene V	Office Corridor
Scene VI	Lum Ding's Chinese Restaurant and Madison Square Garden
Scene VII	Office Corridor, Executive Dining Room, and Exec. Sun Deck of Consolidated Life
Scene VIII	Office Corridor
Scene IX	Nineteenth-Floor Christmas Party

Act II

Scene I	Clancy's Lounge
Scene II	Chuck's Apartment
Scene III	The Offices of Consolidated Life
Scene IV	Lum Ding's Chinese Restaurant and Street
Scene V	Chuck's Apartment

Photography is not allowed during the performance.

Hairstyles by ..... Trimmer's Corner

Men's furnishings & accessories supplied by *Guffey's*
Women's fashions & accessories supplied by *Casual Corner & Lane Bryant*
Special thanks to Goodwill Industries of Atlanta, Inc.
and The Place On Paces.

MUSICAL NUMBERS

Act I

Overture ..... Company

Half as Big as Life ..... Chuck
Upstairs ..... Chuck
You'll Think of Someone ..... Fran, Chuck
Our Little Secret ..... Chuck, Sheldrake
She Likes Basketball ..... Chuck
Knowing When To Leave ..... Fran
Where Can You Take A Girl? ..... Dobitch, Kirkeby, Eichelberger, Vanderhof
Wanting Things ..... Sheldrake
Turkey Lurkey Time ..... Miss Della Hoya, Miss Polansky, Miss Wong, and Office Employees

Act II

A Fact Can Be A Beautiful Thing ..... Chuck, Marge, Bar Patrons
Whoever You Are ..... Fran
A Young Pretty Girl Like You ..... Chuck, Dr. Dreyfuss
I'll Never Fall In Love Again ..... Fran, Chuck
Promises, Promises ..... Chuck

ORCHESTRA

Hampton King - Conductor
Tom Whiddon ..... Keyboard

Chris Horton ..... Trumpet
Peggy Killian ..... Trumpet
Wendell Waterson ..... Bass Trombone
Dwayne Murff ..... Clarinet & Sax
John Probst ..... Clarinet & Sax
Terry Jenkins ..... Flute, Piccolo
Ty Van Buren ..... String Bass
Tim Sheehy ..... Percussion

PRODUCTION STAFF

Production Manager ..... Robert N. Countryman
Company Manager and Stage Manager ..... Ed Rosendahl
Promises, Promises Stage Manager ..... T. Jane Bishop
Assistant Musical Director ..... Thomas N. Whiddon
Technical Director ..... David W. Langston
Master Electrician ..... Rick Witcher
Costume Coordinator ..... Cheryl Lee Kilborn
Property Coordinator ..... Kevin Redmond
Scenic Artist ..... Michelle Bellavance
Master Carpenter/Draftsman ..... Hal Crawford
Set Carpenters ..... Scott Stephens, Glen Boyette, Steve Thiel
Shop Apprentices ..... Lee Ann Freeman, Thomas Brown, Billie Rodrigue, Dee Thomas
Electricians ..... Patricia Henritze (Followspot), Elizabeth K. Brock (Followspot)

SPECIAL THANKS TO JACK AYERS

THE COMPANY

GORDON PADDISON, a native of Washington, D.C., has been with the Harlequin for the past three seasons. Atlanta audiences have seen him in *Company*; he played Bennie Southstreet in *Guys and Dolls*, the transvestite band leader in *Cabaret*, and most recently — Stewpot in *South Pacific*. In Washington he appeared in our productions of *A Funny Thing Happened On The Way To The Forum*, and *Fiddler On The Roof*. Here in Atlanta Gordon studies dance with ex-Vaudevillian Tex Clyde. His other credits include: Clov in *Endgame*, Bailey in *The Night Thoreau Spent in Jail*, Magnus Muldoon in *The Real Inspector Hound*, and Lucky in *Dames At Sea*. He is married to fellow performer Megan McFarland.

MARY ELLEN NESTER holds a B.A. in Theatre from Clarke College, Dubuque, Iowa and attended American University in Washington, D.C. for her M.A. in Theatre Arts. She has performed with the Washington Area Feminist Theatre, Georgetown Summer Theatre, and the Washington Theatre Club where she also taught improvisation. Her roles range from Louisa in *The Fantasticks* and Anya in *The Cherry Orchard* to Charlotte Vance in *Dinner at Eight*. Ms. Nester joined the Harlequin a year ago and has performed such varied roles as the near-sighted nurse in *South Pacific*, Tzietel in *Fiddler on the Roof*, April in *Company*, a Kit Kat Klub Girl in *Cabaret*, and was featured as Sarah in Harlequin's production last spring of *Guys and Dolls*. Ms. Nester is well-known to Atlantans as the voice of Tillie the Teller.

TOM NOLAN is a native of Atlanta and a graduate of Georgia Southern College. His past credits include principle roles in *You Can't Take It With You, The Heathcobblers, Three Penny Opera, Macbeth, Man of La Mancha*, and the title role in *Dracula*. Mr. Nolan played the comic lead in *Sugar* and Egeus in *Midsummer Night's Dream* at Playhouse 75 in Carbondale, Illinois, danced in *Drum Beats in Georgia*, and performed with North Carolina's Coastal Playhouse in their productions of *Champagne Complex* and *Any Wednesday*. At Atlanta's Open City Theatre he played the role of Father Robert in their production of *The Future Is In Eggs*. He has been seen at the Harlequin recently in *110 in the Shade* and *South Pacific*.

MEGAN McFARLAND has been with the Harlequin for the past season and has been seen by Atlanta audiences as Susan in *Company*, a Hot Box Girl in *Guys and Dolls*, our cover girl and Kit Kat Klub Girl in *Cabaret*, and most recently in *South Pacific*. Washington audiences saw her as Gloria in our production of *Carnival* and Chava in *Fiddler on the Roof*. She majored in theatre at Montgomery College and studied seven years with Molly Henning. Prior to the Harlequin she played Kate Keller in *The Miracle Worker*, Ruby in *Dames at Sea*, Ma in *The Happy Journey from Camden to Trenton*, Helen Potts in *Picnic*, and Cynthia Muldoon in *The Real Inspector Hound*. Ms. McFarland is originally from Missouri and is married to fellow performer Gordon Paddison.

AL HAMACHER made his first appearance with the Harlequin in *South Pacific* as Capt. Brackett. He holds a B.A. in Speech and Theatre from Southeast Missouri State University and an M.F.A. in Acting from Wayne State University. While attending Wayne State, Mr. Hamacher was featured as Sir Oliver in *School for Scandal*, Marquis de Sade in *Marat/Sade*, Lenny in *Of Mice and Men*, Falstaff in *Merry Wives of Windsor*, Orgon in *Tartuffe*, and St. Pe' in *Waltz of the Toreadors*. In addition to his acting credits, Mr. Hamacher has done several radio commercials in Detroit, Michigan and modeled in Miami, Florida. His wife, Mary Hamacher, is employed by the Harlequin as an administrative assistant.

DEBBY HAUPTMAN received a B.A. Degree in English Literature from the University of Maryland. She has studied acting at Goddard College in Vermont and voice with Norman Curtis. At the Harlequin, Ms. Hauptman has appeared in *Fiddler on the Roof, Company,* and *Guys and Dolls*. Atlanta patrons will also remember her as Fraulein Kost in *Cabaret* and most recently as Bloody Mary in *South Pacific*.

DANNY PAOLUCCI, after founding and directing the St. Raphael teen theatre group, returned to the stage in the D.C. area where he has been seen in numerous roles including Fagen in *Oliver*, George in *Our Town*, and Timmy in *The Subject Was Roses*. Mr. Paolucci appeared as Don Quixote in the Ruby Griffin Award winning production of *Man of La Mancha* at the Silver Spring Stage. Atlanta patrons will remember him for his performances at the Harlequin as Lazar in *Fiddler on the Roof*, Larry in *Company*, Max in *Cabaret*, as well as in *Guys and Dolls, Carnival,* and *South Pacific*.

HORTON BARRON, a native of Washington, D.C., received his B.A. in Speech and Drama from the University of Maryland and has appeared in several Washington area productions. Mr. Barron has been associated with the Harlequin for the past three seasons. At our Rockville, Md. theatre, he has been seen in *1776* and *Camelot*. Atlanta audiences will remember him from the Harlequin productions of *Where's*

Charley?, Little Mary Sunshine, 110 in the Shade and *South Pacific*.

TOM EDWARDS is a graduate of Michigan State University where he majored in acting. While in Michigan, he appeared in leading roles in *Dames at Sea, Star-Spangled Girl, Look Homeward Angel, Lion in Winter,* and *Long Day's Journey Into Night*. His stock credits include such roles as Touchstone in *As You Like It*, Baby John in *West Side Story*, and Hero in *A Funny Thing Happened on the Way to the Forum*. Mr. Edwards has been seen at the Harlequin in *Cabaret* and *South Pacific*.

MICHAEL BERRY made his first appearance on the Harlequin stage with *South Pacific*. Originally from Oakland, California, he has studied under Laura Rose and Anthony Barr and has worked with the Professional Theatre Workshop, Leslie Abbott and Actors Studio West in Los Angeles. While in California, Mr. Berry was featured in the film, *Touch of Mellisa* and appeared in various television films, among them an episode of *Marcus Welby, M.D.* Atlanta audiences will remember for his performances in local productions of *Lion in Winter, Everything in the Garden, Story Theatre, Will Success Spoil Rock Hunter?*, and most recently as Michael in *The Boys in the Band*.

LIBBY WHITT MORE is a native of Atlanta and a graduate of Northside High School where she was featured in *A Little Night Music*. She has also appeared in the revue *Footlights and Fanfares* at the Southeastern State Fair. Ms. Whittemore has done both radio and television work in the Atlanta area as well as appearing at the Harlequin in *Where's Charley?, Little Mary Sunshine, 110 in the Shade*, and *South Pacific*.

AMY MILLER is a graduate of Michigan State University with a B.A. in Theatre. There she performed with the MSU Performing Arts Company as well as appearing in many area and stock productions. She has played such roles as Gypsy in *Gypsy*, Polly in *The Boyfriend*, Sophie in *Star-Spangled Girl*, and Passionella in *The Apple Tree*. Ms. Miller has been seen most recently by Atlanta audiences as Nellie Forbush in *South Pacific*. Her other Harlequin credits include such varied roles as Marta in *Company*, one of the "Two Ladies" in *Cabaret*, and a Havana Dancer and Hot Box Girl in *Guys and Dolls*.

JOE GILLIE graduated with a B.A. Degree in Speech and Drama from Averett College in Danville, Virginia. While at Averett College, he was featured as Abner in *Li'l Abner*, Tony in *The Boyfriend*, Hal in *Picnic*, and Sandy in *Hay Fever*. He has done winter stock for the Caldwell Playhouse in Boca Raton, Fla. and has appeared as Chief Manteo in the Roanoke Island Historical Association's production of *Lost Colony*. Mr. Gillie's first appearance with the Harlequin was as the Professor in *South Pacific*.

JACQUELYN ALDER received her B.A. in Music from Shorter College as a Voice Major and appeared there with several performing ensembles. She won the Talent Award as a semi-finalist in the Miss Georgia Pageant, as well as being voted a regional finalist in the Metropolitan Opera Auditions. After college, she traveled for five years throughout the U.S. and Canada with two different musical touring groups who performed in such varied places as Disneyland and the White House. Ms. Adler has appeared in the Harlequin's productions of *Guys and Dolls* and *South Pacific*.

MARK TILLMAN attended Montgomery College where he was trained in acting, voice, dance, and directing. He has appeared in a variety of college productions such as *Of Mice and Men, Fiorello, As You Like It, Guys and Dolls*, and *The Night Thoreau Spent in Jail*. Mr. Tillman's credits for the Harlequin include *Carnival, Where's Charley?, Little Mary Sunshine, 110 in the Shade*, and *South Pacific*.

ADRIENNE ANDERSEN received her B.A. in Dramatic Arts from George Washington University. There she appeared in many productions including *Three Penny Opera, The Killing of Sister George*, and *Ah, Wilderness*. Her credits also include appearances in numerous original musicals in the D.C. area such as Georgetown's *Diva*, and *Red, White, and Buchwald*. At the Harlequin, she has been seen in *Carnival, Fiddler on the Roof, Company, Cabaret*, and *South Pacific*. Miss Andersen was seen as Adelaide in *Guys and Dolls* last spring, and will appear as Dolly in the Harlequin's upcoming production of *Hello, Dolly!*

STEPHEN MUSICK attended Longview Community College and the University of Colorado. He has sung with the All-State Choir in Baton Rouge, La. and with the Peter Eye Trio in Kansas City, Missouri. Mr. Musick has been seen at the Harlequin in *Guys and Dolls* and *South Pacific*.

JOANNE FABIANO, a native of New York, received her B.A. in theatre and speech therapy from the State University of New York where she appeared as Kathleen Hogan in *Hogan's Goat*, Madam Pernelle in *Tartuffe*, and Mrs. Venable in *Suddenly Last Summer*. She was also featured as Gwendolyn in *The Importance of Being Earnest* at Wayne State University. At the Harlequin, Ms. Fabiano has been seen in *110 in the Shade* and *South Pacific*.

GINNY KING, a native of Atlanta, is a graduate of North Carolina School of the Arts, where she was a ballet major. While living in Boston, she appeared in *Fiorello* at Harvard University and danced professionally in a modern African ensemble. Ms. King was last seen with the Jekyll Island Music Theatre where she also served as assistant choreographer. She is making her first appearance with the Harlequin in *Promises, Promises*.

SUSAN HENDRIX is presently attending Georgia State with a major in speech and drama. She was cast as Mrs. Jones in *How to Succeed in Business* as well as in other area productions such as "America's Passing Parade" at Six Flags Over Georgia and a singer in the Miss Atlanta Pageant at the Peachtree Playhouse. Ms. Hendrix first appeared with the Harlequin in *South Pacific*.

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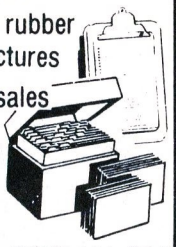

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"Cat on a
Hot Tin Roof"

Midnight Sun
Dinner Theatre
525 seats

Opening
Jan. 4, 1977

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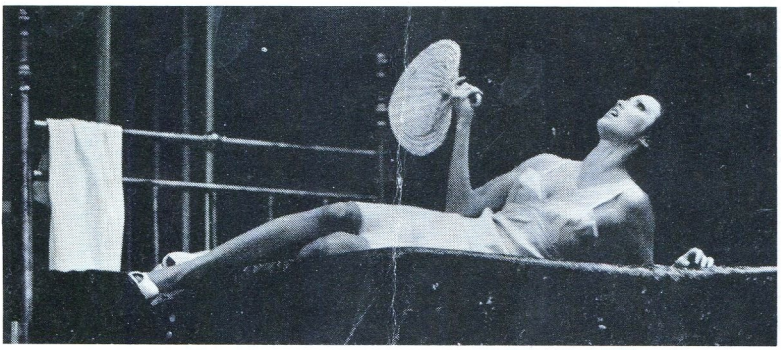
THE MIDNIGHT SUN DINNER THEATRE

Presents

JOHN CALVIN RADINE
IN

"CAT ON A HOT TIN ROOF."



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MERCEDES McCAMBRIDGE

January 4 - January 30

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THE MIDNIGHT SUN DINNER THEATRE

presents

John Carradine

in

TENNESSEE WILLIAM'S PULITZER PRIZE PLAY

Cat on a Hot Tin Roof

with Special Guest Star

Mercedes McCambridge

and

Hal Holden
Kathleen Klein Ann Haney
Don Draper Robert Holtzman
David Milford

Directed by JAY OKER

Set Design by Ray Perry Lighting by Randall Bailey
Costumes by Tanya Duncan

Produced by special arrangement with Samuel French, Inc.
Actors' Equity forbids the taking of photographs or the operating of any recording device during a performance in this theatre.

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a service of Leasing International
Star accomodations in cooperation with Peachtree Towers
Theatre Photography — Cathy Chapman

M. Kay Powell's wardrobe by Jack Hartley
and hairstyle by Richard Prince of Glenby International
Canned Ego — Davison's Downtown

CAST OF CHARACTERS

In order of appearance

and

SYNOPSIS OF ACTS

Scene: A bed-sitting room and section of the gallery of a plantation home in the Mississippi Delta.

An evening in summer, 1976.

The action is continuous with two intermissions.

Lacey ..... John Douglas
Sookey ..... Pat Hill
Margaret ..... Kathleen Klein
Brick ..... Hal Holden
Mae, sometimes called "Sister Woman" ..... Ann Haney
Gooper, sometimes call "Brother Man" ..... Don Draper
Big Mama ..... Mercedes McCambridge
Dixie ..... Charlott Christensen
Buster ..... Torben Christensen
Sonny ..... Scott Brannan
Trixie ..... Traci Brannan
Big Daddy ..... John Carradine
Reverend Tooker ..... Robert Holtzman
Doctor Baugh ..... David Milford

WHO'S WHO IN THE CAST

JOHN CARRADINE (Big Daddy), the head of a famous acting family, first came to Hollywood as a scene designer for Cecil B. DeMille. Mr. Carradine, a New Yorker originally, studied to become a sculptor.

Mr. Carradine has acted in more than 300 films which is something of a record in itself. Among these films are *Stagecoach, The Grapes of Wrath, Around the World in 80 Days,* and *The Ten Commandments.*

Mr. Carradine has appeared in Shakespeare with his own touring repertory company and on Broadway he was seen in *The Madwoman of Chaillot, Time of Your Life, Volpone, The Cup of Trembling,* and *The Duchess of Malfi.* He was also a member of the original company of *A Funny Thing Happened on the Way to the Forum.*

Mr. Carradine, for many years, has been a leading lecturer at American colleges. He has a variety of platform subjects, among them his famous lecture on the poets of World War I.

His son, David, is the exciting actor from the television series *Kung Fu* and his son, Keith, is the Academy Award winner from *Nashville,* and Robert Carradine is a rising star.

MERCEDES McCAMBRIDGE (Big Mama) with her performances in her first film, *All the King's Men,* assured the success of her motion picture career by winning an Academy Award as Best Supporting Actress. She was previously known nationally as a top-ranking radio actress. Orson Welles has called Miss McCambridge "the world's greatest living radio actress."

In 1964, she established herself as a ranking star of the theatre in the challenging role of Martha in *Who's Afraid of Virginia Woolf?* in which she appeared on Broadway for several months. Miss McCambridge, who has an Irish background, and still has a trace of an accent, was born on St. Patrick's Day in Joliet, Illinois which has honored her by declaring Mercedes McCambridge Week.

She was graduated with honors in drama from Mundelein College in Chicago where she was a scholarship student. While still in her junior year at college, she signed a five year contract with NBC.

As a result of her spectacular film debute, Mercedes McCambridge was cast in *Inside Straight, Lightning Strikes Twice, Giant, Suddenly Last Summer, A Touch of Evil, A Farewell to Arms, Cimarron, Johnny Guitar,*

DAVID W. MILFORD (Doctor Baugh) was last seen as the waiter in *Plaza Suite*. Prior to that, he appeared as Bruce Morse in *The Second Time Around* and as Max, the salesman, in *Pajama Game* at the Midnight Sun Dinner Theatre. A semi-professional clown, David has been hit in the face with over 2,052 pies. He has appeared at the Great Southeastern Music Hall, performing original comedy material, and has appeared around Atlanta with an improvisational group on various occasions. David's comedy talents have also been spotlighted by his frequent appearances on WRNG-AM radio. His roles in community theatre include a one-man play written by David about the disciple Matthew, entitled *The Last Visitor.*

JAY OKER (Director) hails from New York, where he directed revivals of numerous productions, including such diverse plays as *Mourning Becomes Electra* and *Oklahoma.* He directed the off-Broadway production of Arch Oboler's *Night of the Auk,* and was associated as director-choreographer with the Woodstock Playhouse in Woodstock, Conn., and the Roberson Center for the Performing Arts in Binghampton, N.Y. He served as resident director for Packer Collegiate Institute in New York City College. He was the director for the 1975 G.A.F. Industrial in Miami, and served for two years as a producer on the staff of WNEW-TV in New York. Among the shows he has directed are *Diary of Anne Frank, Hotel Paradiso, Red Cross, Damn Yankees, The Rainmaker, Dark of the Moon, My Fair Lady,* and *West Side Story.* The Naples Dinner Theatre enjoyed his direction of *Barefoot in the Park* and *Sleuth.* Recently, Mr. Oker directed *Play It Again Sam* and *Sleuth* for the Midnight Sun Dinner Theatre.

THE STAFF

Vice President ..... **Stig Jorgensen**
Theatre Manager ..... **M. Kay Powell**
Stage Manager ..... **Julia DeVane**
Director of Sales ..... **Barbara Price**
Box Office Manager ..... **Sharon Ward**

All theatrical presentations at The Midnight Sun Dinner Theatre are produced by Coastal Theatre Productions, Inc. of Sarasota, Florida. Members of the production staff include:

President ..... **Ben Schrift**
Producer/Director ..... **Robert Ennis Turoff**
Production Coordinator ..... **Jerold M. Gray**
Stage Manager ..... **Julia DeVane**
Assistant Stage Manager ..... **Randall Bailey**
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Properties ..... **Michael Ward**
Asst. Properties ..... **Donna DesIsles, Richard Schroefer, Tom Conway, Ric MacCrary**
Technical Staff ..... **Kim Milford, David Milford**

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Music by
GLENN MACK

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by
CHARLES L. DOUGHTY

Musical Numbers Staged
by
CHARLY HELMS

Sets & Costumes Designed
by
RUTH ANN MADDUX

Lighting Designed
by
WILLIAM B. DUNCAN

Production Stage Manager
D. WAYNE HUGHES

Musical Director & Accompanist
PAUL FORD

CAST
(in order of appearance)

Toby . . . . . RAY STEPHENS
Punch . . . . . MARK YOUNG
Judy . . . . . NANCY JANE CLAY
Professor . . . . . PATRICIA LANDON
Hector . . . . . ERIC PRICE, ROB ZAPPLE
Doctor . . . . . JOHN DANCE
Policeman . . . . . ROB ZAPPLE
Guards . . . . . REID PIERCE
WILLIAM B. DUNCAN
Hangman . . . . . WILLIAM COLQUITT
Ghosts . . . . . PATRICIA LANDON
JOHN DANCE
WILLIAM COLQUITT
Devil . . . . . (RICKY PRICE) . . . . . ERIC PRICE

The story takes place near a deserted PUNCH AND JUDY puppet theater.

PUNCH AND JUDY is produced by special arrangement with Anchorage Press.

NOTE: Due to an Equity ruling no cameras or tape recorders are allowed in the theatre.

PRODUCTION STAFF

Costumer . . . . . RENEE WOLFE
assisted by . . . . . BARBARA HAUSE
ELIZABETH RUDOLPH
TERRY BROWNING
Technical Director . . . . . REID PIERCE
Carpenters . . . . . BILL DUNCAN
CAROL GRAEBNER
RONNIE GIBSON
MARK DOUGLAS
Scenic Artist . . . . . JUANITA KAYLOR
Properties . . . . . PATRICIA LANDON
Executive Purchasing Agent . . . . BILL SKIDMORE
House Managers . . . . . STEPHANIE OLSON
MARY SINGLETON
assisted by . . . . . MINNIE NELSON
ACT Apprentices . . . . . GUY F. JACKSON
MARK DOUGLAS

A.C.T. STAFF

Managing Director . . . . . CHARLES L. DOUGHTY
Company Manager . . . . . BIX DOUGHTY
Production Designer . . . . . RUTH ANN MADDUX
Ticket Manager . . . . . CAROL RIGGS
Director of Education . . . . . BETTY BLONDEAU
Public Relations . . . . . JANE SHIVERS
Director of Apprentices/ . . . . . EDITH LOVE
Office Manager
Special Projects Director . . . . JOE CATALINOTTO
Director of Docents . . . . . STEVE OLIVER
Docent Coordinator . . . . . THOMAS E. FULLER

A.C.T. gratefully acknowledges
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"Noah and the Great Auk"

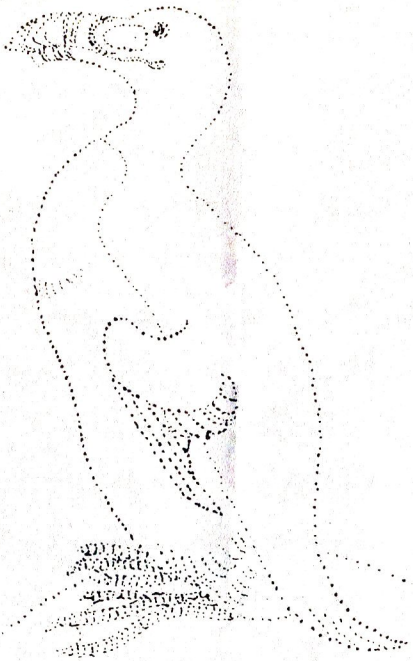
Atlanta Children's Theatre

Alliance Theatre
Mainstage
868 seats

Opening

March 9, 1977

THE ATLANTA CHILDREN'S THEATRE PRESENTS



NOAH and THE GREAT AUK

written by
BIX L. DOUGHTY

produced by
CHARLES L. DOUGHTY

directed by
CHARLY HELMS

sets & costumes designed by
RUTH ANN MADDUX

THE STAFF

Managing Director	CHARLES L. DOUGHTY
Company Manager	BIX DOUGHTY
Ticket Manager	CAROL RIGGS
Director of Education	BETTY BLONDEAU
Publicity Director	JANE SHIVERS
Office Manager/ Director of Apprentices	EDITH LOVE
Special Projects Director	JOE CATALINOTTO
Director of Docents	STEVE OLIVER
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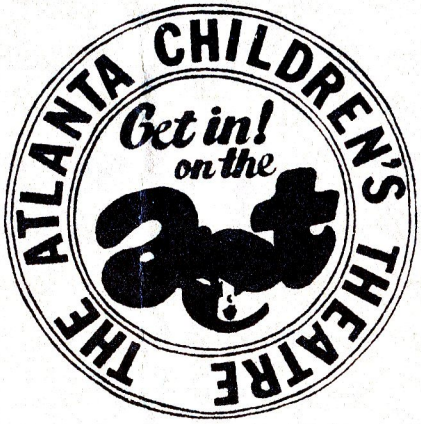

THE CREW

Production Stage Manager	D. WAYNE HUGHES
Technical Director	REID PIERCE
Lighting Designer/ Electrician	WILLIAM B. DUNCAN
Carpenter	DUDLEY VOLL
Special Welding	JIM HELMS
Scenic Artist	JUANITA KAYLOR
Assistant Costume Designer	RENEE WOLFE
Assistant Costumer	JULIE WALBERT
Sound	D. WAYNE HUGHES
Music Consultant	PAUL FORD
House Managers	STEPHANIE OLSON MARY SINGLETON
Assisted by	MINNIE NELSON
Doves trained by	HELEN BERNAM
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THE CAST

The Great Auk . . . . . TERRY BROWNING

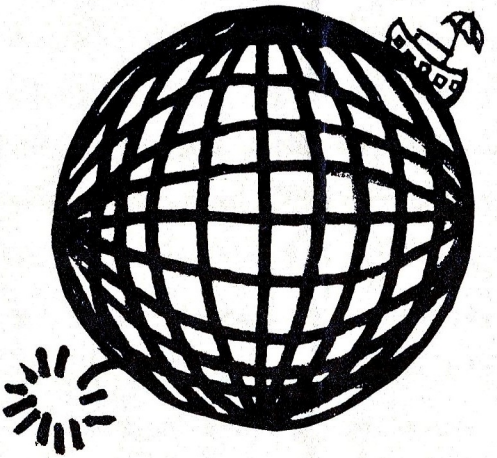
The Bear . . . . . MORGAN WILLIAMS

The Ewe . . . . . PATRICIA LANDON

The Lion . . . . . (RICKY PRICE) . . . ERIC PRICE

The Hyena . . . . . ROB ZAPPLE

Noah . . . . . JOHN DANCE



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Washington, D.C. 20036

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Washington, D.C. 20036

This is your theatre. Do you have any comments, criticisms, ideas or suggestions for A.C.T.? Please let us hear from you. Our mailing address is:

A.C.T.
P.O. Box 77324
Atlanta, Ga. 30357

THE ATLANTA CHILDREN'S THEATRE GRATEFULLY ACKNOWLEDGES:

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Opening
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Associate Producer
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by
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Music & Lyrics by
Cole Porter

Director and Choreographer
DAVID BELL

Musical Director
HAMPTON KING

Scenic Design by
DAVID W. LANGSTON

Costume Design by
JOYCE ANDRULOT-MEYLE

Lighting Designer
DAVID O. TRAYLOR

Technical Director
DAVID W. LANGSTON

THE CAST

(In Order of Appearance)

BILLY CROCKER ..... Carl Beck
RENO SWEENEY ..... Patricia Pearce
HOPE HARCOURT ..... Amy Miller
SIR EVELYN OAKLEIGH ..... Larry Shue
MRS. HARCOURT ..... Susan Baer
MOONFACE MARTIN ..... Al Hamacher
BONNIE ..... Jann Simpson
ELISHA J. WHITNEY ..... Danny Paolucci
PURITY ..... Dee Amerio Sukik
CHARITY ..... Susan Hendrix
CHASTITY ..... Allison Biggers
FAITH ..... Susu Warren
VIRTUE ..... Ginny King
CAPTAIN/BISHOP ..... Jerry Homan
STEWARD ..... Mark Tillman
PURSER ..... Horton Barron
LING ..... Paul Diamond
CHING ..... Bob Baker
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We extend our sincere appreciation to LEVITZ — 6945 N.E. Expressway, Doraville, Georgia for some of the furnishings in tonight's production.

PRODUCTION STAFF

TECHNICAL DIRECTOR ..... David W. Langston
PRODUCTION STAGE MANAGER ..... Mary L. Fisher
ASST. TECHNICAL DIRECTOR/DRAFTSMAN ..... Hal Crawford
ASST. STAGE MANAGER ..... Patricia Henritze
MASTER ELECTRICIAN ..... David O. Traylor
COSTUME COORDINATOR ..... Cheryl Lee Kilborn
ASST. SCENE DESIGNER ..... Tom Brown
SCENIC ARTIST ..... Hilda Stark
MASTER CARPENTER ..... Glenn Boyette
HEAD OF PROPS ..... Billie Rodrigue
DANCE CAPTAIN ..... Tex Clyde
ASST. COSTUME COORDINATOR ..... Keri McIntyre
CARPENTERS ..... Rich Hoffman, Chris Cross, Scott Stephens
ASST. SCENE PAINTER ..... David Washburn
ELECTRICIANS ..... Elizabeth K. Brock, Jeffrey Margolin
COSTUME CONSTRUCTION ..... Molly Parkes, Vicki Parkes, Michelle Bellavance, Sally Birdsong
MAKE-UP CONSULTANTS ..... Michael W. Tyler, Beau Carter

MUSICAL NUMBERS

ACT I

OVERTURE
YOU'RE THE TOP ..... Billy, Reno
MOON'S ENTRANCE
IT'S DELOVELY ..... Billy, Hope, Chorus
HEAVEN HOP ..... Bonnie, Angels, Debby Hauptman, Roberta Illg
FRIENDSHIP ..... Billy, Reno, Moon
I GET A KICK OUT OF YOU ..... Reno, Hope
ANYTHING GOES ..... Reno, Company

ACT II

I GET A KICK OUT OF YOU (REPRISE) ..... Horton Barron
LET'S STEP OUT ..... Bonnie, Chorus
LET'S MISBEHAVE ..... Sir Evelyn, Reno
BLOW GABRIEL, BLOW ..... Reno, Chorus
ALL THROUGH THE NIGHT ..... Purser, Hope
ALL THROUGH THE NIGHT (REPRISE) ..... Hope
TAKE ME BACK TO MANHATTAN ..... Reno
WEDDING MUSIC
CHINESE BIT
FINALE YOU'RE THE TOP ..... Full Company
BOWS AND EXIT MUSIC

THE ORCHESTRA

Conductor/Keyboard
Hampton King

TRUMPET ..... Chris Horton
TROMBONE ..... Wendell Watterson, Carl Polk
CLARINET, ALTO SAXOPHONE, FLUTE ..... Dwayne Murff
TENOR SAXOPHONE, BARITONE SAXOPHONE,
CLARINET ..... Larry Loden
BASS ..... Tye Van Buren
PERCUSSION ..... Tim Sheehy
REHEARSAL PIANIST ..... Paul Ford

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"La Boheme"

Atlanta Lyric
Opera Company

Fox Theatre
4118 seats

Opening
Oct. 28, 1977

atlanta lyric opera company

1977-1978 SEASON

GIACOMO PUCCINI'S

La boHeme

Opera in four acts, in Italian
Libretto by Giuseppe Giacosa and Luigi Illica

The Fabulous Fox Theatre, Atlanta, Georgia
Friday Evening, October 28, 1977 at 8:00 P.M.
Sunday Afternoon, October 30, 1977 at 3:00 P.M.

William Noll, Artistic Director and Conductor

Atlanta Lyric Opera Orchestra and Chorus
Young Singers of Callanwolde, Stephen Ortlip, Director
Decatur High School Band, Dr. Ellis Mills, Director
Chicago Lyric Opera Production

Dorothy Biondi, Stage Direction
K. Keith Klemmt, Technical Direction and Lighting Designer

Characters
in order of vocal appearance:

Marcello	Stephen Mosel
Rodolfo	Modesto Crisci
Colline	Steven Alexus Williams
Schaunard	Charles Horton
Benoit	Jerry Guest
Mimi	Lorna Haywood
Parpignol	Claud Shirley
Musetta	Marvis Martin
Alcindoro	Sherman Lowe
Customhouse Sergeant	Jerry Guest

RICHARD WAGNER'S

THE flying dutchman

Opera in three acts, in German

The Fabulous Fox Theatre, Atlanta, Georgia
Friday Evening, January 27, 1978 at 8:00 P.M.
Sunday Afternoon, January 29, 1978 at 3:00 P.M.

William Noll, Artistic Director and Conductor

Atlanta Lyric Opera Orchestra and Chorus
The Georgia Tech Chorale, Gregory Colson, Conductor
New York City Opera Production

David Ostwald, Stage Direction
K. Keith Klemmt, Technical Direction and Lighting Designer

Characters
in order of vocal appearance:

Daland	Mark Munkittrick
The Steersman	Curtis Ravam
The Dutchman	Morley Meredith
Mary	Susan Poole
Senta	Judith Marlowe
Erik	Gene Tucker

GEORGES BIZET'S

CARMEN

Opera in four acts, in French
Libretto by Henri Meilhac and Ludovic Halevy, based on Merimee's story

The Fabulous Fox Theatre, Atlanta, Georgia
Friday Evening, February 24, 1978 at 8:00 P.M.
Sunday Afternoon, February 26, 1978 at 3:00 P.M.

William Noll, Artistic Director and Conductor

Atlanta Lyric Opera Orchestra and Chorus
Sugar Creek Scenic Studio, Inc. of Atlanta Production

Jack Eddleman, Stage Direction
K. Keith Klemmt, Technical Direction and Lighting Designer

Characters
in order of vocal appearance:

Morales	To Be Announced
Micaela	Janet Stewart
Don Jose	Salvador Novoa
Zuniga	Sherman Lowe
Carmen	Beverly Wolff
Frasquita	Patricia Perry
Mercedes	Jeanne Scalessa
Lillas Pastia	To Be Announced
Escamillo	Glenn Cunningham
El Remendado	Colenton Freeman
El Dancairo	William Morgan

GIUSEPPE VERDI'S

LA TRAVIATA

Opera in four acts, in Italian
Libretto by Francesco Piave

The Fabulous Fox Theatre, Atlanta, Georgia
Friday Evening, April 7, 1978 at 8:00 P.M.
Sunday Afternoon, April 9, 1978 at 3:00 P.M.

William Noll, Artistic Director and Conductor

Atlanta Lyric Opera Orchestra and Chorus
Northside School of the Performing Arts, Billy Densmore, Director

Jay Lesenger, Stage Direction
K. Keith Klemmt, Technical Direction and Lighting Designer

Characters
in order of vocal appearance:

Violetta	Alicia Ferrer
Flora Bervoix	To Be Announced
Doctor Grenvil	To Be Announced
Marquis d'Obigny	To Be Announced
Baron Douphol	To Be Announced
Gastone	Colenton Freeman
Alfredo	George Livings
Annina	To Be Announced
Giuseppe	To Be Announced
Giorgio Germont	Stephen Mosel

This production of "La Traviata" is made possible through a generous and deeply appreciated gift from The William Matheus Sullivan Musical Foundation, Inc. of New York.

At The Fabulous FOX

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OPENING NIGHT LETTER FROM THE PRESIDENT

Dear Opera Lover:

It was just over a year ago that a group of some forty-two Trustees met in unnoticed obscurity at a North East Atlanta church and there initiated the formidable undertaking of establishing the Atlanta Lyric Opera Company. Through determination and perseverance, through talent and through personal and, yes, financial sacrifice a large part of their ambition was realized and has since enhanced and, I think, profoundly impacted the cultural spectrum of the city of Atlanta. No one said it would be easy and believe me it hasn't been. I wouldn't have the paper and you wouldn't have the patience to recap the difficulties, the frustrations and the tribulations of this formative period. But, that's not important. What is of lasting importance is that the company has prevailed... survived handsomely and contributed significantly to the quality of life and to a broader development of the Arts in our city.

This evening the curtain will rise on the Atlanta Lyric's inaugural subscription series; a bold and undaunted series of four operas and eight performances, fully staged, brilliantly produced and toplined by local, regional and international celebrated artists.

We recognize with pride and gratification the remarkable progress and acceptance that the Lyric has enjoyed over this short period. But, we also realize in sober awareness that we are still at the beginning of a concept whose ultimate fulfillment indispensably will require a broad based vanguard of public support.

The Atlanta Lyric Opera Company views opera as the very zenith of theatrical endeavor and maintains strict and uncompromising adherence to the standard of scope and excellence with which Musical Drama must be produced, to be worthy of the name Opera. It is complex and it is costly and we ask the committed and contributing input of each patron and opera buff who is earnestly concerned with opera's permanency, as we enter this critical chapter of Lyric history.

I hope that you will seriously consider the enclosed pledge card and that you will phone the Atlanta Lyric office at: 892-3972 for any additional information or comments and suggestions you might have.

Thanks for coming, and enjoy the opera.

Respectfully,
Atlanta Lyric Opera Company

A. Stephen Cucich
President

THE ATLANTA LYRIC OPERA COMPANY
presents
A Special Benefit Concert
featuring
PHYLLIS DILLER
with the
ATLANTA LYRIC OPERA COMPANY ORCHESTRA
William Noll, Conductor
SATURDAY, JANUARY 14, 1978
AT THE FABULOUS FOX THEATRE

GIACOMO PUCCINI'S

LA BOHÈME

Opera in four acts, in Italian
Libretto by Giuseppe Giacosa and Luigi Illica

The Fabulous Fox Theatre, Atlanta, Georgia
Friday Evening, October 28, 1977 at 8:00 P.M.
Sunday Afternoon, October 30, 1977 at 3:00 P.M.

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Atlanta Lyric Opera Orchestra and Chorus
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Benoit	Jerry Guest
Mimi	Lorna Haywood
Parpignol	Claud Shirley
Musetta	Marvis Martin
Alcindoro	Sherman Lowe
Customhouse Sergeant	Jerry Guest

The BALDWIN is the official piano of the Atlanta Lyric Opera Company

Synopsis of Scenes

Paris, 1880

Act I — A Garret
Act II — The Cafe Momus
Act III — A Toll-gate on the edge of Paris
Act IV — A Garret

THE STORY

ACT I. It is Christmas Eve in a Parisian artists' garret. A painter, Marcello, is struggling with a canvas depicting the Red Sea. Rodolfo, a poet, stares out the window at the city's smoking chimneys and reviles the garret's cold, woodless stove. Both men complain of the cold and hunger. Rodolfo volunteers the manuscript of his own play as firewood.

Colline, a philosopher, enters while the pages burn, and the three men joke about the fire's flaring up and burning down as if it were a theatrical performance. Schaunard, a musician, brings an end to their discomfort, entering with food, wine, cigars, and firewood. He tries to tell his friends how he came by his new wealth, but they are too busy building a fire and setting the table for a feast to pay him any attention.

The landlord, Benoit, comes for the rent. To distract him, the artists ply him with wine and inquire about his love life. When he reveals that he is married and is attracted to other women, his renters pretend to be outraged at his lack of morals and push him out the door. Schaunard invites the others to dinner in the Latin Quarter and divides the money he has made among them. Rodolfo asks them to go ahead while he finishes a magazine article.

Alone, Rodolfo struggles to write in vain. A timid knock introduces Mimi, a neighbor whose candle has blown out on the stairs. She asks for a light, then gasps for breath and staggers, dropping her key and candlestick. Rodolfo revives her with water and wine. She insists on leaving after her candle is lighted, but returns almost immediately, realizing that her key is gone. Her candle blows out again, whereupon Rodolfo surreptitiously blows out his own candle.

They grope about in the dark for the key, which Rodolfo finds and conceals. Their hands touch, and Rodolfo remarks on how cold hers is ("Che gelida manina"). He tells her about his poetry, his dreams and visions, and how her eyes have robbed him of his dreams but replaced them with hope. He asks her about herself. She begins by telling him her name ("Mi chiamano Mimi"), then her occupation as embroiderer of flowers. Her pleasures come from things that speak of love and spring, dreams, visions, poetry. But the flowers produced by her art, alas, have no smell.

From below come the voices of Rodolfo's friends urging him to hurry. Rodolfo and Mimi avow their love for each other as they walk out hand in hand to join the other artists.

ACT II. Later that evening in front of the Cafe Momus in the Latin Quarter, street vendors are peddling their wares through a lively crowd. The artists go shopping in second-hand stores. Colline buys a frock-coat, Rodolfo gets Mimi a pink bonnet, but reveals a strain of jealousy when he sees her looking at students. He introduces Mimi to his friends: "I am the poet and she the poetry."

Marcello jokes about love and its illusions but stops laughing when his old sweetheart Musetta appears, sumptuously dressed, with a rich and elderly admirer, Alcindoro.

Musetta addresses the ridiculous Alcindoro as if he were a lapdog and tries to attract Marcello's attention. He studiously refuses to look at her despite her increasingly boisterous antics. When she gets up from the table and praises her own attractiveness in the famous Waltz ("Quando m'en vo', quando m'en vo' soletta"), however, Marcello is clearly aroused. Mimi expresses sympathy for Musetta, while Rodolfo shows an obsession with fidelity and the need for revenge when a lover is unfaithful.

To get rid of the tiresome Alcindoro, Musetta pretends that her foot pains her and sends him off to buy another pair of shoes. Marcello and Musetta embrace, a waiter brings the bill, and the artists realize they are broke. As a fife-and-drum corps approaches, Musetta tells a waiter that Alcindoro will pay all the bills. The artists disappear into the crowd that is cheering the drum-major as Alcindoro returns, stupefied, to find an empty table and the waiter holding the bills.

ACT III. At a city tollgate early one February morning, street sweepers and merchants prepare for the day's business. Musetta is heard inside the nearby tavern, trilling a phrase from her Waltz. Mimi sends a maid to fetch Marcello from the tavern, which is decorated with a modified version of the painting he struggled with in Act I. She begs Marcello to help her part from Rodolfo, whose jealousy tortures her. Marcello contrasts his light-hearted affair with Musetta to Mimi's and Rodolfo's unhappiness.

Rodolfo emerges from the tavern, and Mimi hides, overhearing him tell Marcello, first, that he is bored with her and then that she is a fickle flirt. Marcello questions his friend's sincerity, causing Rodolfo to admit that he still adores Mimi but fears that her illness is fatal. He blames himself, his poverty, and his cold, cheerless room, for her condition. She is a hothouse plant, he says, who needs more than love to live. Mimi's uncontrollable sobs at the thought of dying give away her hiding-place. Rodolfo tries to comfort her, but she bids him good-bye. She asks him to return her few possessions but to keep the pink bonnet as a souvenir if he wants. He bids farewell to their life of dreams, while she sings good-bye to jealousy and bitterness.

Marcello and Musetta enter from the tavern, quarreling with increasing acrimony as Rodolfo and Mimi simultaneously decide to remain together until springtime: "We'll part when the flowers bloom again." Mimi adds as they walk off, "I'd like winter to last forever!"

ACT IV. Back in the garret, Marcello and Rodolfo pretend to work while each tells of seeing the other's sweetheart elegantly dressed in a fancy carriage. Marcello furtively kisses a ribbon of Musetta's; Rodolfo tells his love to Mimi's pink bonnet.

Schaunard and Colline bring a sparse meal of bread and herring. The four joke of their grand repast and put on airs. The horseplay grows increasingly boisterous through a series of mock-elegant dances that lead up to a duel.

Musetta breaks in on the fun with news that Mimi is with her, but desperately ill. The artists have no food nor clothes with which to warm Mimi, but Musetta leaves with Marcello to sell her earrings for a muff. Colline bids farewell to the coat he bought in Act II, which he now prepares to pawn for Mimi. Left alone with Rodolfo, Mimi expresses her love for him, "deep and infinite as the sea." The lovers reminisce of their first meeting, but Mimi's recollections are stopped by a fit of coughing.

Musetta and Marcello return with the muff. Mimi puts it on, thanks Rodolfo tenderly, and sinks into unconsciousness. Musetta prays to the Virgin. Rodolfo hangs Musetta's cloak over the window to shield Mimi's face from the sun, then sees from the actions of the others that there is no need for that and falls, sobbing, on Mimi's lifeless body.

—DUNCAN ASWELL

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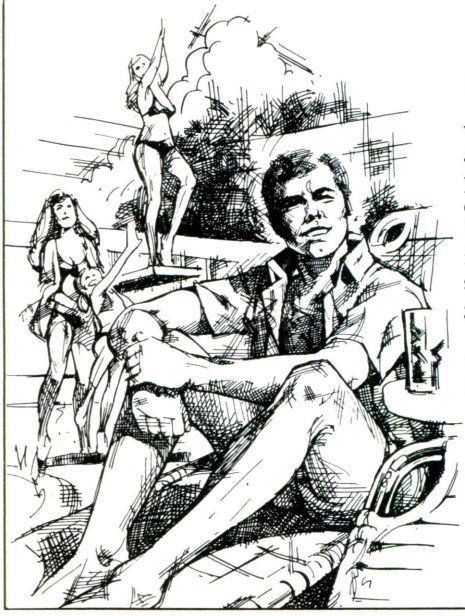

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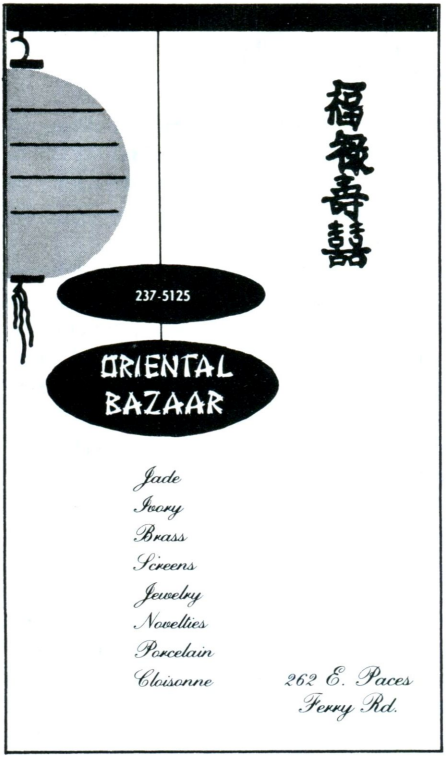

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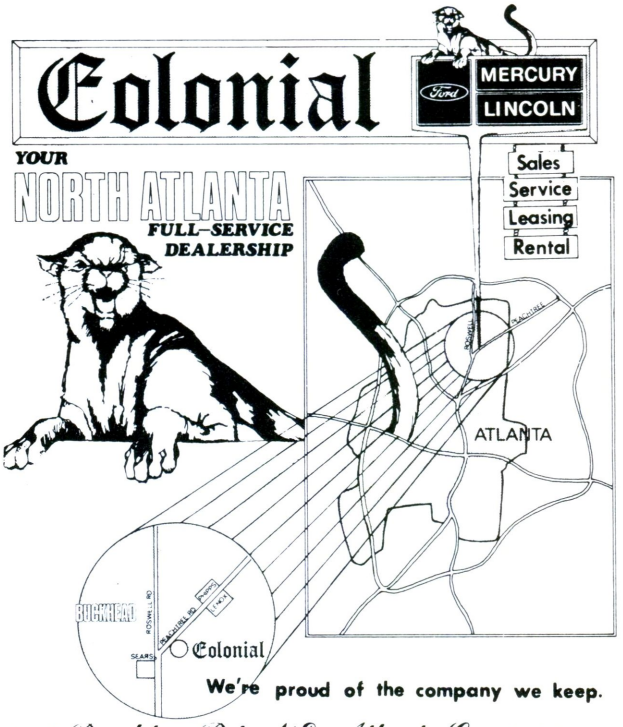

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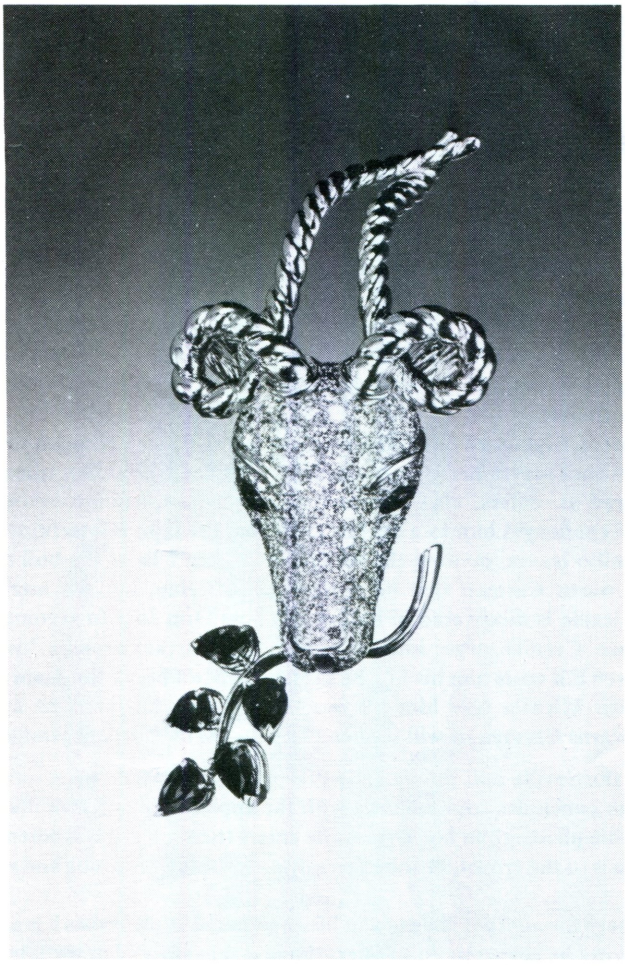

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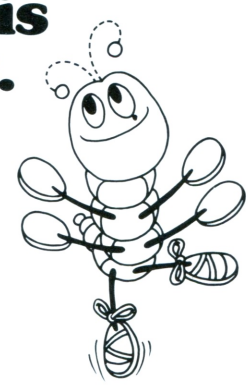

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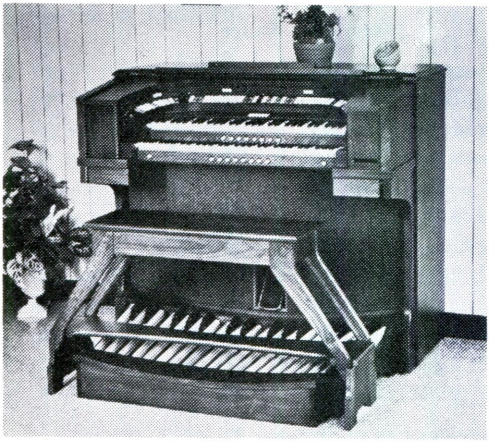

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National tour

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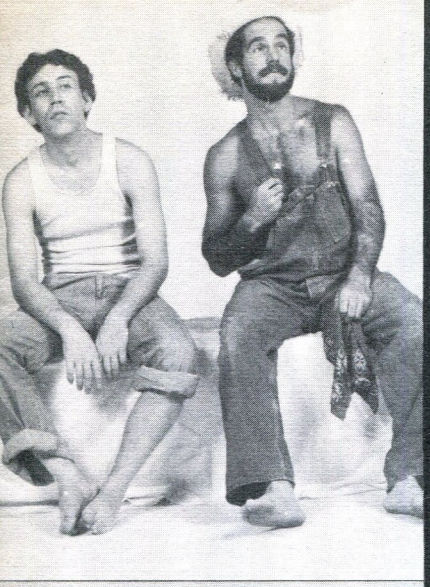
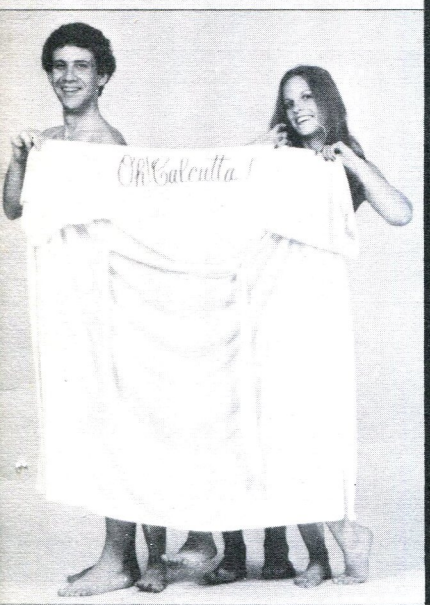
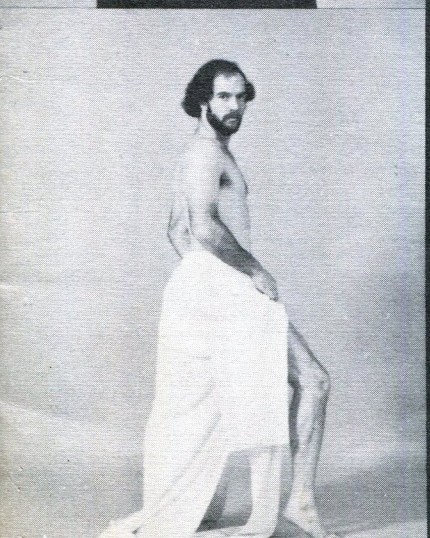
The Winter Play Season was produced
by Chris Manos from 1964 to 1981.

Oh! Calcutta!







Oh! Calcutta!

The World's Longest Running Erotic Stage Musical

Devised by: Kenneth Tynan

The Producers: Barry Singer
in association with
Dyke Spear

The Contributors: Jules Feiffer
Dan Greenburg
Lenore Kandel
John Lennon
Jacques Levy
Leonard Melfi
David Newman
& Robert Benton
Sam Shepard
Clovis Trouille
Kenneth Tynan
Sherman Yellen

Music & Lyrics: Robert Dennis
Peter Schickele
Stanley Walden

Additional Music & Lyrics by: Stanley Walden
Jacques Levy

The Performers: Patricia Alexander
Marilyn Faith Hickey
Ednah Holt
Michael McArthur
Gil Moris
Jim Page
John F. Patrick, III
Regina Rodwell
Peter Spinicelli

Understudies: Elena Alexander
Alan Sirowitz

Sound: Masque Sound &
Recording Corp. –
Designed by Phil Hartshorn

Lighting: Production Control –
Designed by Dan Golden

General Manager: Richard Hibbert

Company Manager: Bert Arnold

Stage Manager: Jake Bell

Sound Engineer: Phil Hartshorn

Tour Direction: Dyke Spear

Production Secretary: Janet Singer

Crew Master: Marc Neidnig

Assistant Stage Manager: Beth Johnson

Asst. Lighting Technician-Master Carpenter: Bob Monde

Merchandising: George Fenmore Associates

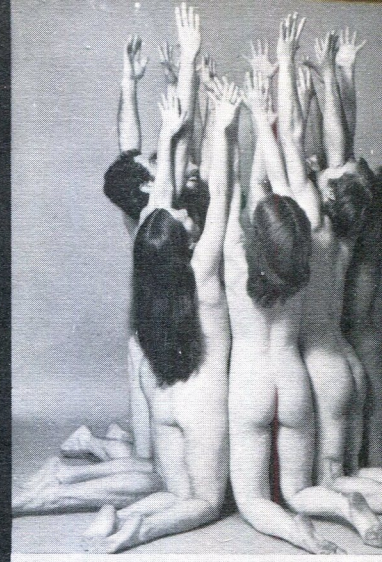
Photography: Bert Andrews

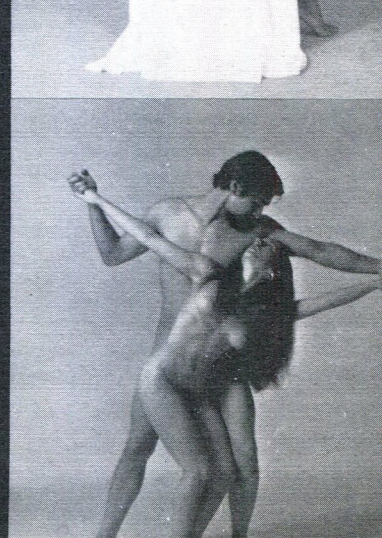
Legal Counsel: Clark Marcus

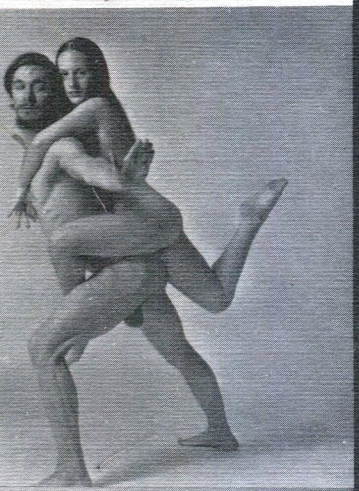
Directors: Barry Singer
and Bert Arnold

Presented in association with The Calcutta Adventure Company.

This production is based upon the production of *Oh!, Calcutta!* presented on Broadway as conceived and directed by Jacques Levy.







MUSICAL NUMBERS

ACT I

Taking Off The Robe . . . . . The Company

Will Answer All Sincere Replies

Dale . . . . . Peter Spinicelli
Sue Ellen . . . . . Regina Rodwell
Monté . . . . . Michael McArthur
Cherie . . . . . Marilyn Faith Hickey

Rock Garden

Man . . . . . John F. Patrick, III
Boy . . . . . Gil Moris

One On One . . . . . Patricia Alexander, Jim Page

Suite For Five Letters . . . . . Michael McArthur, Peter Spinicelli
Ednah Holt, Regina Rodwell, Marilyn Faith Hickey

The Paintings of Clovis Trouille

Dance for George danced by Patricia Alexander
Much Too Soon sung by Michael McArthur

ACT II

Jack and Jill . . . . . Peter Spinicelli, Patricia Alexander

Spread Your Love Around . . Patricia Alexander, Regina Rodwell

Spread Your Love Around sung by Ednah Holt
Love Lust Poem performed by Patricia Alexander and Regina Rodwell

Delicious Indignities

Helen . . . . . Marilyn Faith Hickey
Alfred . . . . . John F. Patrick, III

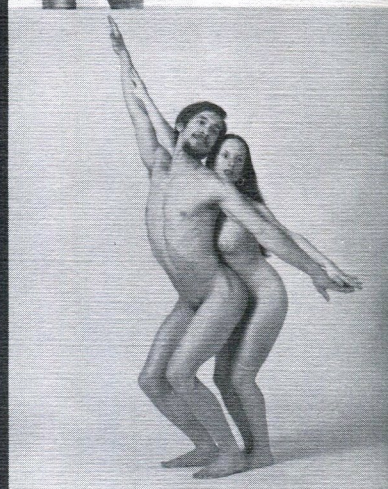
Playin' . . . . . Gil Moris

Was It Good For Your Too?

Perlmutter . . . . . Michael McArthur
Interviewer . . . . . Marilyn Faith Hickey
Dr. Bronson . . . . . Ednah Holt
Dr. Jaspers . . . . . Jim Page
Nurse . . . . . Marilyn Faith Hickey
Attendant . . . . . Gil Moris
Woman . . . . . Regina Rodwell
Gypsies . . . . . Patricia Alexander, John F. Patrick, III

Coming Together, Going Together . . . . . The Company

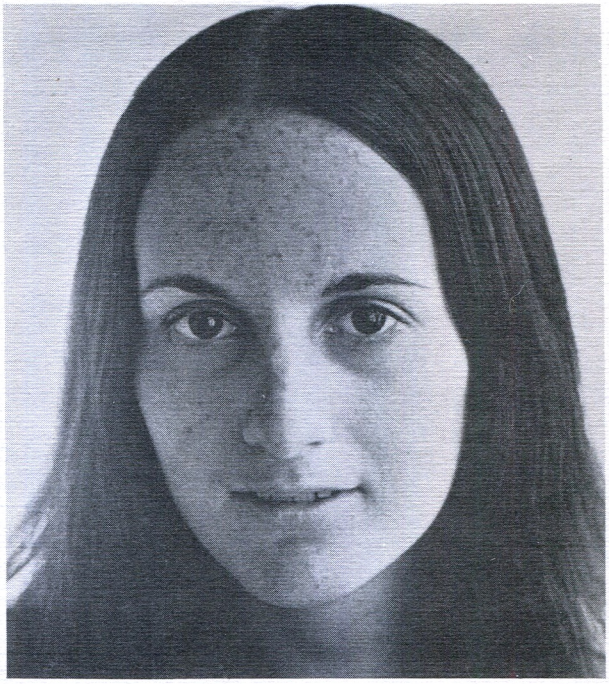
Program Subject to Change



Oh! Calcutta!

. . . the world's longest running erotic stage musical
. . . premiered in New York on June 17, 1969 at the off-Broadway Eden Theatre
. . . moved to Broadway at the Belasco Theatre on February 25, 1971
. . . continued through August 12, 1972 for 1,316 New York performances
. . . an estimated ten million people have seen the musical
. . . still running at the Duchess Theatre in London through seven years
. . . has also played in Paris, Copenhagen, Amsterdam, Brussels, Stockholm, Hamburg, Sydney, Los Angeles and San Francisco
. . . ran a record-breaking 23 weeks at the Coconut Grove Playhouse in Miami
. . . has been released as a feature film
. . . nationally televised on closed-circuit via videotaped production
. . . returned to Broadway at the Edison Theatre on September 24, 1976 where it is still running

Patricia Alexander



At the age of 13, Patricia Alexander began performing in *The Sound of Music.* She continued into stock companies in various musicals and dramas. In recent years, she has appeared in *The King and I,* danced with the Larry Richardson Dance Company, performed in children's theatre with the Pumpernickle Players and the Courtyard Playhouse and toured Europe and the Middle East with the *American Jazz Review.*

Marilyn Faith Hickey

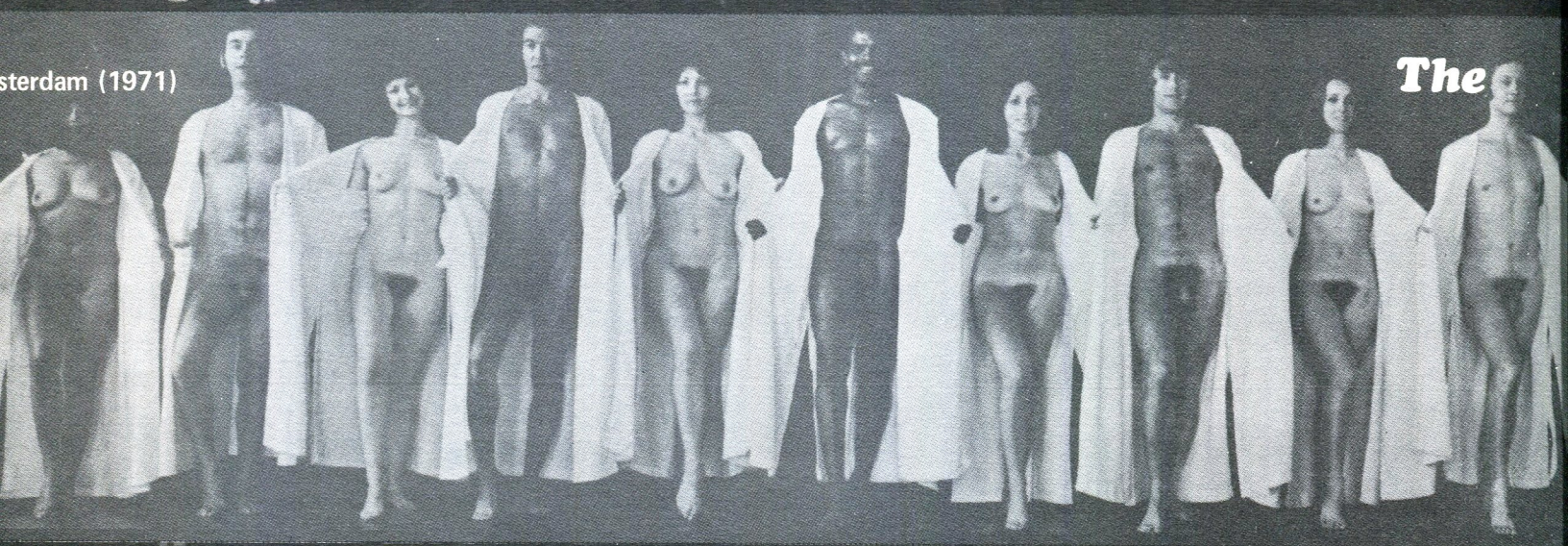
Alias "The Tennessee Charmer," Marilyn Faith Hickey decided to do *Oh! Calcutta!* because it would give her plenty of exposure. A graduate of the University of Georgia, Ms. Hickey has a broad acting background which includes touring with the National Shakespeare Company, dinner theatres, summer stock and even radio – she interviewed Gerald Ford in the White House before voting for Carter. Her favorite role is Billie Dawn in *Born Yesterday.* Her goal is to win enough Oscars to turn them into goblets (service for 8). A Gemini, Marilyn is famous for splits from personality to bananas. Her naturally curly hair is a result of her father's fondness for sheep.

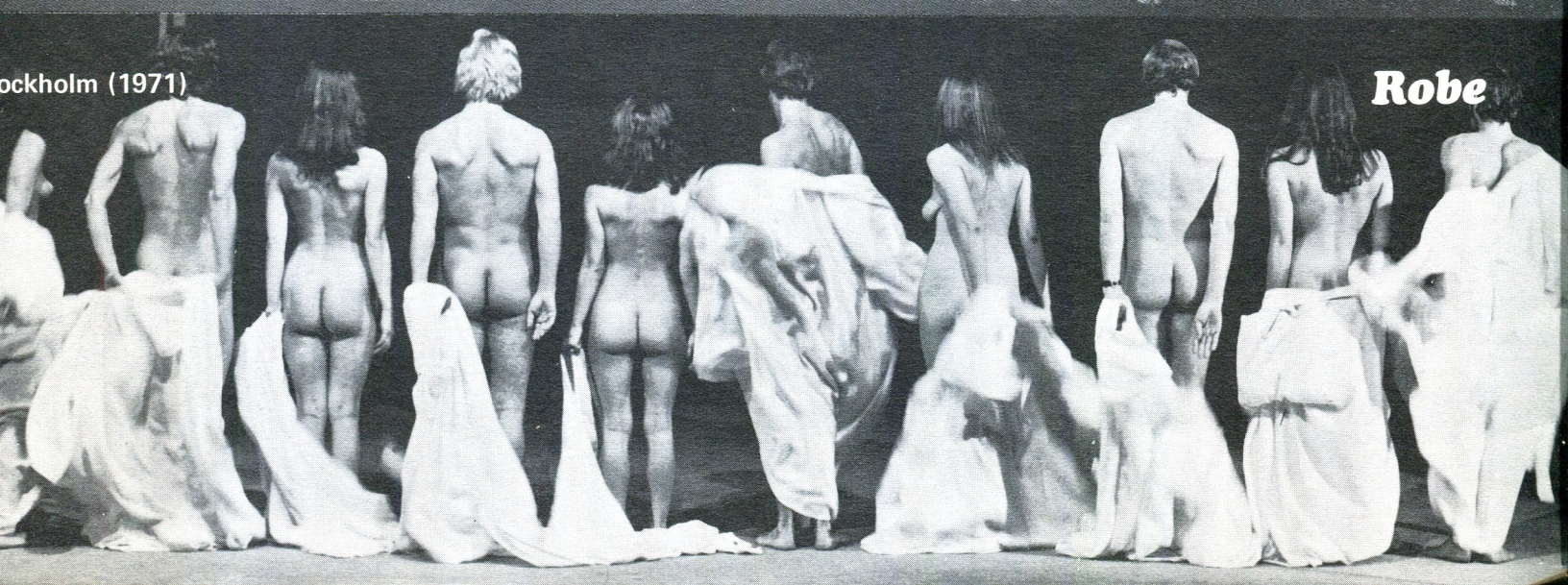
Ednah Holt

An Aries, born March 28th, Ednah Holt attended Manhattan School of Music for music education and voice studies. She received a BA in voice and an MA in music education. She has studied dance with Morelli's Ballet School, New York School of Ballet and Oluntungi's School of African Dance. Ednah has appeared in several Broadway productions including *Makin' It, The Music Man* and *South Pacific.* She has also done recording work with such top artists as Roberta Flack, Nancy Wilson, Roy Ayers, Mongo Santamaria and Stanley Turrentine.

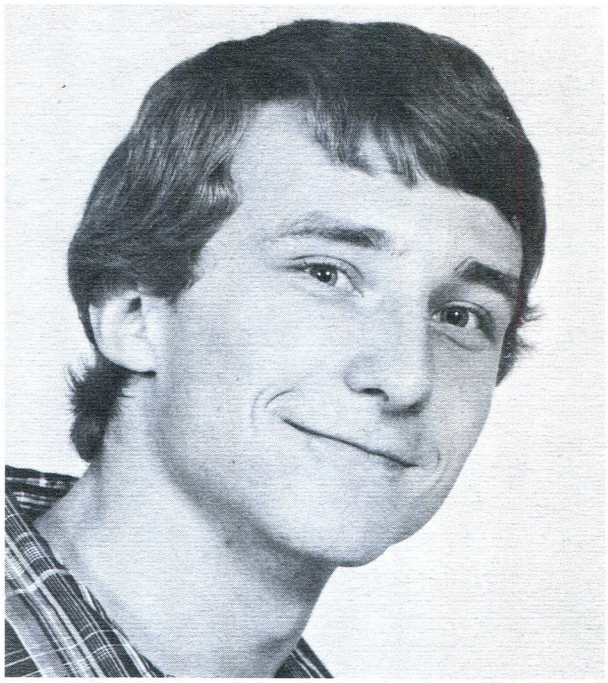
dison Theatre (1976-77)
Taking

n Broadway at the
elasco Theatre
1971-72)
Off


sterdam (1971)
The


ockholm (1971)
Robe

Michael McArthur



Although he was born with a craving for the theatre, Michael McArthur never before has had the opportunity to exhibit his raw talents in such a unique way. He has studied with magicians, mimes and ballet masters. His forte the last few years has been ballet. His recent arrival in New York City has also found him studying acting under the guidance of Max Gartenberg. His aspirations are to develop himself into a complete performer and although we're not sure what that means, he's got a good start at exposing his potential.

Gil Moris

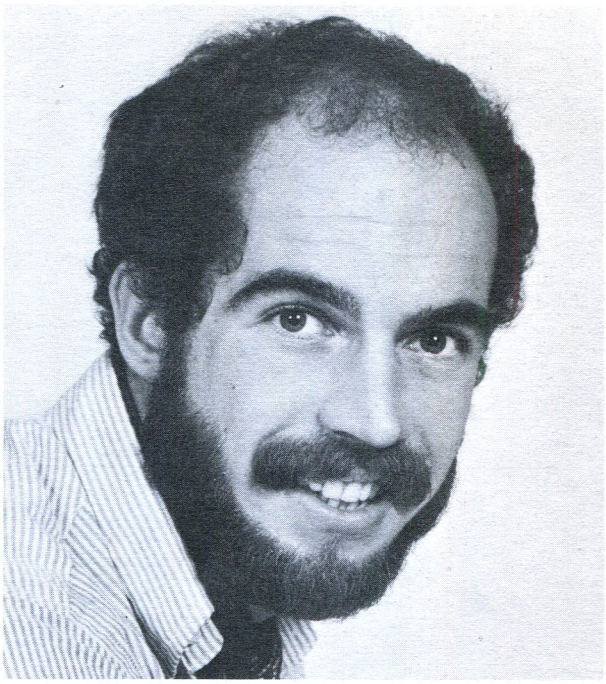
For a native of Arkansas, Gil Moris has a varied background. He has been a writer for both live shows and television, a clown for Ringling Brothers Circus and rodeos, a singer in rock and folk groups and, for the past few years, has been working on stages around the country including Theatre Under the Stars in Houston, Texas. His most recent appearance was in *J.B. Weaver's One Ring Circus* at the Henry Street Theatre in New York.

Jim Page

A graduate of Northwestern University, Jim Page played leads there in *Look Back in Anger* and *The Homecoming* before deciding to try his luck in New York. Listed among his Off-Off-Broadway credits are *The Seagull, Family Continues* and *Romeo and Juliet.* He appeared in the outdoor drama, *A Horn in the West.* A practicing celebate, Mr. Page has recently discovered the charm of dogs and twelve-year old girls with blonde hair. His favorite actor is Boris Karloff and his favorite actress is Lassie.

Stockholm

John F. Patrick, III



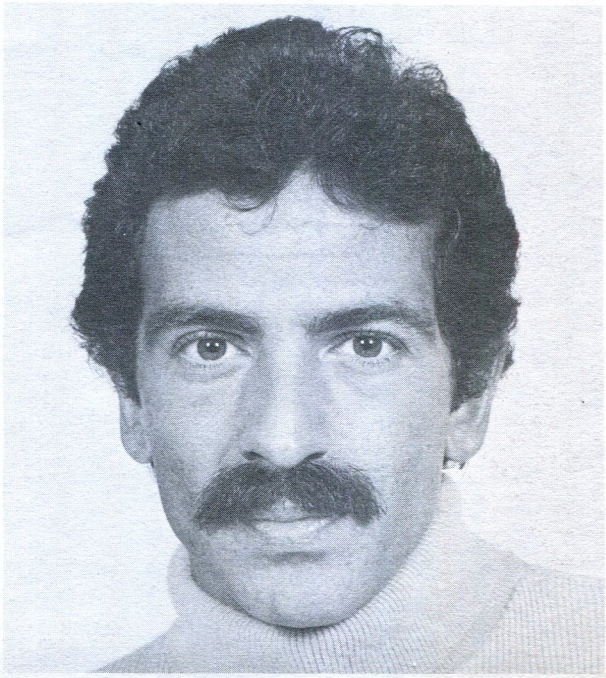
Having been born in Lakewood, New Jersey, accounts for the lack of resemblance of John F. Patrick, III, to Mao Tse Tung. However, John started his career as lead singer for the famed rock group, *Obscurity*. Comedy was the next logical step for John after falling behind in his studies of Proctology at Vananova University. He has since performed in Eugene O'Neill's *Ah, Wilderness* as Arthur and headed JP3's stark naked revue—a low humor comedy troupe.

Regina Rodwell

Being an Air Force brat, Regina Rodwell was born in Morocco (but doesn't claim it as home) and lived all over the United States including Alaska where she began her ballet training at the age of seven. Her musical theatre credits include *My Fair Lady, Gigi, Fiddler on the Roof* and, of course, "good ol' Radio City Music Hall". *Oh! Calcutta!* marks her debut in the buff and she wonders what the folks back home in Branson, Missouri, will think.

Peter Spinicelli

Los Angeles and New York credits for Peter Spinicelli include Billy the Kid in *The Beard,* Jacques Casanova in *El Camino Real,* musical creations by multi-award-winning Al Carmines, the love-torn lover in *W.C. Fields* and as the tough-hearted Tony in *Why I Love New York*. Peter will be presenting his cabaret act upon his return to New York. His first television commercial was aired this fall. Of Greek-Italian descent, he enjoys an occasional Ouzo.



Contributors

Jules Feiffer

The syndicated satirical cartoon of Jules Feiffer celebrates its 20th anniversary in October 1976. His first work for the theatre, *The Explainers,* was a musical revue based on his cartoons and was staged in 1963 at Chicago's Second City. *Little Murders,* his first full length play closed after only one week on Broadway in 1967 but came into its own two years later with Alan Arkin's production off-Broadway at the Circle-in-the-Square. His next two plays were political ones, *God Bless* in 1968 and *The White House Murder Case* in 1969. Mr. Feiffer has published eleven collections of cartoons; a childhood memoire, *The Great Comic Book Heroes;* a book of trial drawings of the Chicago conspiracy trial, *Pictures at a Prosecution;* and a novel, *Harry, The Rat with Women.* He has written two films, *Little Murders* and *Carnal Knowledge.* His new novel, *Ackroyd,* comes out this fall. His more recent Broadway works have included *Knock Knock* and *Hold Me.*

Dan Greenburg

A Chicagoan by birth, Dan Greenburg is a Californian by long habitat and a New Yorker by recent convenience. He is the author of *How to Be a Jewish Mother, Kiss My Firm but Pliant Lips* and, with Marcia Jacobs, *How to Make Yourself Miserable.* More recently, he wrote *Chewsday,* a novel. Among his plays, *Arf* and *The Great Airplane Snatch* were presented off-Broadway and *Restaurant* at the Yale School of Drama. Currently on the best selling book list is Dan Greenberg's *Something's There.*

Lenore Kandel

Various magazines and anthologies have published poetry by Lenore Kandel including *Evergreen Review, Avant Garde, The Outsider, City Lights Journal,* and *The Poetics of the New American Poetry.* She has also published in Canada, England, Mexico, Germany, Switzerland and Japan, plus two books, *The Love Book* and *Word Alchemy* with another one coming out soon. Some poems are on records; some set to music. She also wrote lyrics for a couple of arias for a jazz opera. And so on. Living in San Francisco.

John Lennon

One of the Beatles, John Lennon wrote his own biography as follows: "Born 1940. Lived. Met Yoko 1966!"

Jacques Levy

Along with his contributions to the original show, Jacques Levy has written lyrics for two new songs for this production.

Leonard Melfi

The author of many plays produced both on and off-Broadway, Leonard Melfi's works have been seen at the Loft Workshop, the Playwright's Unit, Circle-in-the-Square, Theatre Genesis, Actors Studio, Cafe La Mama (where he holds a record for number of productions), Nassau Community College, Bronx Community College, The Moving Company and the Actors Experimental Unit. His collection of one-act plays, *Encounter,* has been published by Random House. Antonioni filmed an adaptation of his play, *Birdbath.* The segment, *Night* of the Broadway production *Morning, Noon and Night* was written by Mr. Melfi. Among his more recent plays have been *The Raven Rock, Cinque, Port Authority, Ferryboat, The Jones Man* and *Eddie and Susanna in Love.*

David Newman and Robert Benton

For their film authorship of *Bonnie and Clyde,* David Newman and Robert Benton won the New York Film Critic's Prize, the National Society of Film Critics Award and the Writers' Guild award for best dramatic film and best original screenplay. They also wrote the screenplay for *There Was A Crooked Man.* Among their Broadway credits is the book for *It's A Bird . . . It's A Plane . . . It's Superman.* They also have provided a monthly column for *Esquire* and *Mademoiselle.* Mr. Benton wrote and directed *The Late Show,* a film starring Art Carney and Lily Tomlin.

Sam Shepard

Broadway and off-Broadway audiences have seen many of Sam Shepard's plays. In 1966, three of his works won Obie Awards. His first full length play, *La Turista* was presented at the American Place Theatre in 1967. His *Operation Sidewinder* was produced by the Lincoln Center Repertory Company. Among his many recent plays have been *The Unseen Hand, Back Bog Beast Bait, Mad Dog Blues, The Holy Ghostly, The Tooth of the Crime, Blue Bitch, Nightwalk, Icarus's Mother, Killers Head and Action* and *Geography of a Horse Dreamer.* Mr. Shepard also collaborated with Antonioni on the film *Zabriskie Point.*

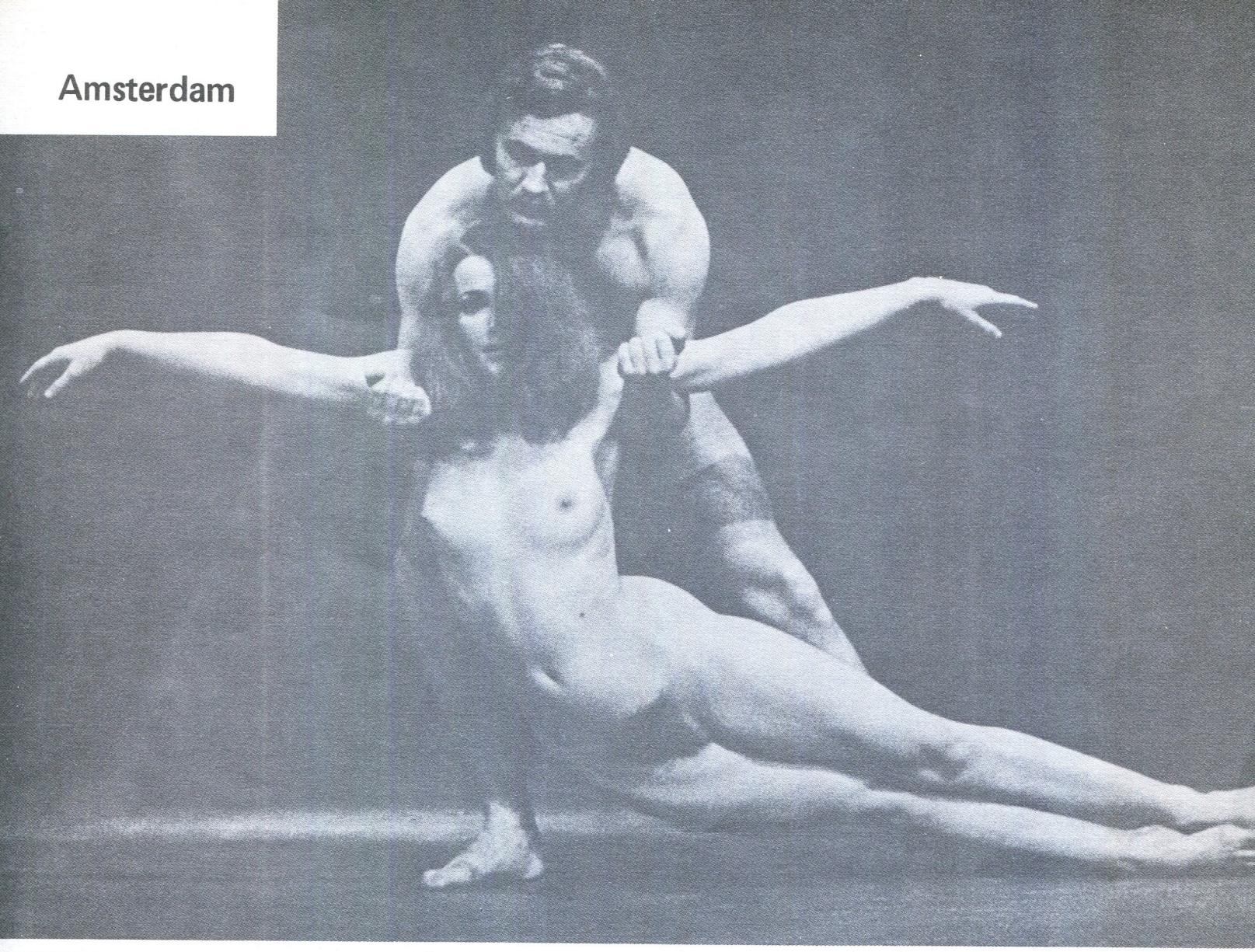
Clovis Trouille

Now in his 80's, Clovis Trouille is one of France's most distinguished living painters. He has been painting in the mainstream of surrealism for the past half century.

Sherman Yellen

For the Broadway success, *The Rothschilds,* Sherman Yellen wrote the book for producer Hillard Elkins. Previously, he had made numerous contributions to most of television's leading programs including *Hallmark Hall of Fame* and *Studio One.* He was given the Hallmark Award for original drama. Mr. Yellen wrote the screenplay for *The Day They Shook the Plum Tree.* His most recent Broadway musical offering was *Rex* for which he wrote the book with his *Rothschilds* lyrics collaborator, Sheldon Harnick with music provided by Richard Rodgers.

Amsterdam



An Interview with Kenneth Tynan:

Oh! Calcutta! Devisor Discusses Production

By BILL COSFORD

The year 1969 had not been such a great one for American theater. Not such a bad one, either, but it was beginning to look like the decade of consciousness-raising and social upheaval would flame out rather unspectacularly over an oh-so-typical theatrical landscape: a popular musical *(Promises, Promises)* a brace of failures by noted writers (Edward Albee's *Quotations From Chairman Mao* and Joseph Heller's *We Bombed in New Haven*), a counterculture holdover *(Hair)* and the usual clutter of Off- and Off-Off-Broadway radical-chic debacles.

Enter, with admirable timing and a positively radar-like sense of commercial potential, Kenneth Tynan. With him he brought *Oh! Calcutta!* Tynan and his "devisement" – that's the way he is credited in *Calcutta!* productions, as the devisor – are back to the rescue.

Calcutta! opened to some savage reviews at the Eden Theater back in '69, several of them by friends of Tynan, himself a former critic in London and New York. But the show rode roughshod over complaints. Everyone in it was nude, you see, and its subject matter was almost exclusively sexual.

Tynan thus became—with director Jacques Levy and choreographer Margo Sapington—a founding father of commercial nude theater (more daring than *Hair* and five years earlier than *Equus*).

More, it was *successful* nude theater. *Oh! Calcutta!* ran more than four years in New York and is still playing in London. The thing is, it just never played anywhere else. An abortive attempt to launch a road show in California ended in legal action. The show's racy image kept it out of, say, Peoria, rather emphatically.

That makes the Coconut Grove Playhouse run the premiere engagement of *Calcutta*'s first real touring company. And it makes Tynan's recent stopover in Miami a happy coincidence for the Playhouse. Tynan was here, he explained, simply to vacation and shake off a bronchitis attack. Work on the show was proceeding independently in New York, back under Levy and Sapington again.

A very fit looking Mr. Tynan was willing to kill an hour or so before flying back to London, however, and plainly enjoyed recalling the details of the original *Calcutta* while fortifying himself for a plane trip that he admits "still terrifies me."

"You know, what we wanted to do then was provide a show that would bridge the gap between the Ziegfield Follies and a raunchy exhibition in a bordello—something that was *about* sex, for intelligent people, with no holds barred but without trying to shock people. That was the aim: to fill the gap between the raunchy and the ridiculous."

What emerged was a loosely connected series of vignettes of comedy and dance, performed almost entirely in the nude and often approaching the explicit in sexual timbre.

"But when we first started, we weren't sure whether we were going to have nudity at all, for at that time there had never been 'A N-u-d-e S-h-o-w.'

"When we were rehearsing in New York, there were a few traumatic moments for me. Jacques Levy was using slow processes, psychological acclimatization, by having the entire cast rehearse naked under bathrobes, robes with *Oh! Calcutta!* on the back. When he felt he'd got their confidence he would suggest they drop the robes.

"By the end of three weeks, I walked into that theater on Second Avenue—they were all still wearing robes—and when Jacques saw me he said, 'Here's Ken, say hello to Uncle Kenny.' Suddenly they all dropped the robes and said, 'Hi!' I'd never seen this on stage, and at this point neither had anybody. Straight actors performing and talking naked? It just hadn't happened."

That was seven years ago, and there have been several sexual revolution salvos fired since then. But Tynan, who has long been a supporter of socially purposeful, activist theater, believes *Calcutta '76* is as relevant as ever.

"It's interesting," he says. "They ask you: 'Haven't people reached the saturation point for this kind of thing?' One has to point out that every morning, a million kids reach the age of 16, and *they* aren't saturated. They still have to make their discoveries about sex, and if a show like this can help them—and amuse them while it's helping them—it's worth doing.

The sensational aspects of full nudity worried Tynan and company for a while, he said, while they tried to divine whether all that flesh would distract audiences from the show's other merits, not to mention its social purpose.

"We discussed it at great length," Tynan says. "In the opening number, the audience *thinks* we're going to tease them, and build up to full nudity gradually. So we get it over with—the disrobing—right away, and line the cast up nude in a cool white light, say, 'This is it, now let's get on with the show . . .' "

As for its social and emotional power, Tynan is a true believer. Under Levy's direction, he explained, there were exercises in which each cast member got to know "every square inch" of his fellows, until no one was ill-at-ease unclothed. "The way Levy worked on them, it was sort of crash analysis. And the show had a very strange effect on many members of the cast. One guy went into the show thinking he was a homosexual, and discovered, by the third week of rehearsal that he was heterosexual. It changed his life, and it changed the lives of everybody involved in it. That was one of the most exciting things about the show—not just what was happening onstage, but what was going on backstage as well."

It is not something one expects, this zealot's catalog of cured ills and personal endorsements, all having to do with an entertaining but only middle-brow revue, billed by its creators as a collection of "erotic fantasies." Make no mistake, *Oh! Calcutta!* is an egregiously enjoyable show, and a "fun" evening. But—make no mistake about this either—Tynan still thinks it's something more. And he's not done with the idea.

"It *was* a breakthrough, it's a first of its kind, and it's always amazed me that no one has really followed it through and carried it any further.

"I've just spent a year or so planning a show which is, in some sense, a development out of *Calcutta.* It's called *Carte Blanche,* it's a more serious show—one that will ask the audience, 'Why do we need shows about sex?' I hope it will establish a dialogue. This show *(Calcutta)* is a damned good piece of entertainment, in revue form. The second (*Carte Blanche*) will be more like an uninterrupted erotic dream."

Tynan continues to work and live in England, but has just agreed to return to the U.S. for at least a year, to write for *The New Yorker* (where he was drama critic for three years in the late '50s). In England, he says, the whole *Calcutta* subject is still a touchy one, still racy though accepted in Manhattan years earlier.

—Reprinted from *The Miami Herald* March 14, 1976

Broadway
1971

Kenneth Tynan
Devised Production

Born in Birmingham in 1927, Kenneth Tynan received a degree in English Literature from Oxford. He directed for the English theatre and television. He joined *The Spectator* in 1951 as drama critic, and subsequently served in the same capacity on the *Evening Stantard*, and then the *Daily Sketch* before joining *The Observer.* He was script editor of Ealing Films and producer for the English television company, ABC-TV, of a fort-nightly arts program called *Temp.* He took a leave of absence from *The Observer* between 1958 and 1960 to act as drama critic for *The New Yorker.* At the invitation of Sir Laurence Olivier, he joined the National Theatre in 1963 as its first literary manager, and in October 1964 he returned to *The Observer* as its film critic, a post which he relinquished in 1966. Since 1968 he has contributed a regular column to *The Observer* under the title "Shouts and Murmers," giving a personal view of the cultural scene. Tynan, who was prominent in the fight against theatre censorship in England was a strong supporter of Rolf Hochhuth's *Soldiers,* which he co-produced in London in 1968, as soon as the removal of the Lord Chamberlain's powers made this possible. Tynan makes frequent appearances on British TV and has authored the following books: *He That Plays the King, Alec Guinness, Persona Grata, Bull Fever, Curtains* and *Tynan Right and Left.* He rejoins *The New Yorker* as a guest profilist this season and has developed a new London stage production, *Carte Blanche.*

Peter Schickele
Music and Lyrics

Although Peter Schickele went to Juilliard, he has disgraced his alma mater by devoting much of his time to the discovery of P.D.Q. Bach, whose figmental music he has presented on concert stages across the country including Carnegie Hall and Town Hall in New York and on Vanguard records. He has also arranged and composed for several of Joan Baez' albums, and has written music for numerous performing ensembles, films, plays, and parties.

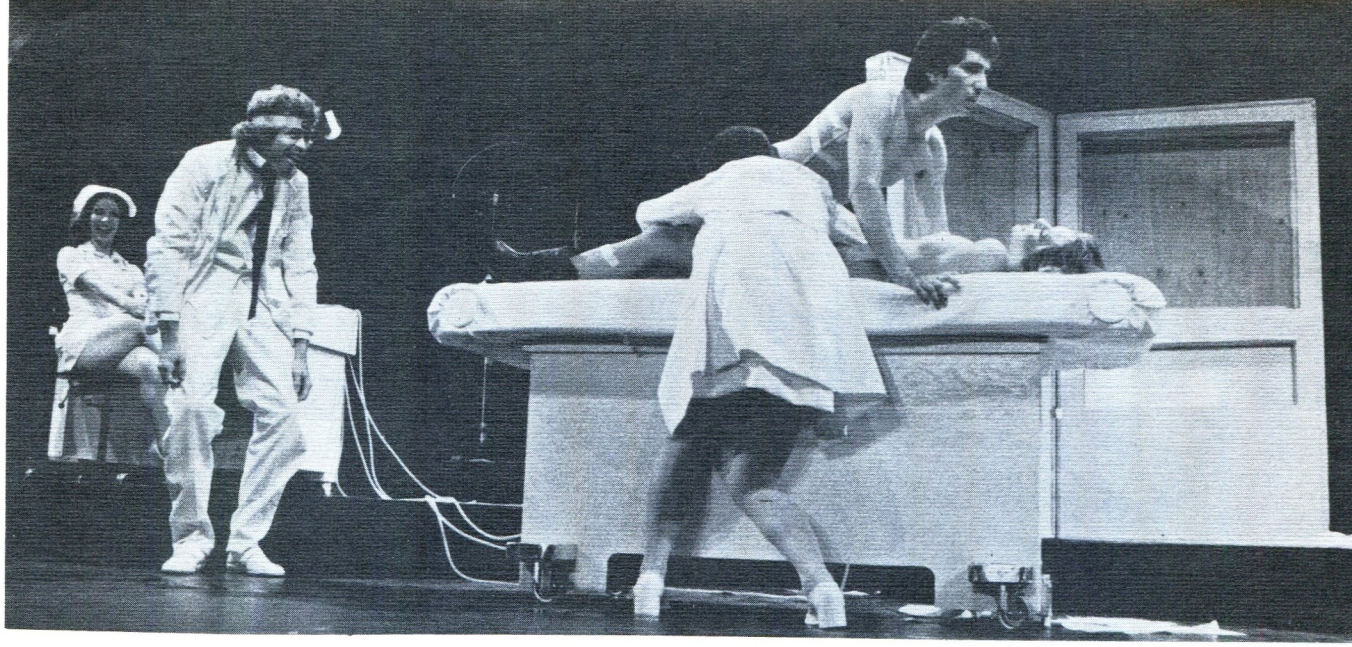
Stanley Walden
Composer/Musical Director

Galways own, Stanley Walden, has composed a plethora of music for the stage, ballet, film and the concert world. Most of this has been heard.

Robert Dennis
Music and Lyrics

A graduate from the Juilliard School of Music, Robert Dennis spent a year in France on a Fulbright scholarship. His experience includes writing show tunes and rock 'n' roll songs as well as classically-oriented music. He has arranged for Judy Collins. He wrote incidental music for Robert Lowell's play *Endicott and The Red Cross,* and the ANTA Matinee Series production of *An Evening with James Agee.*

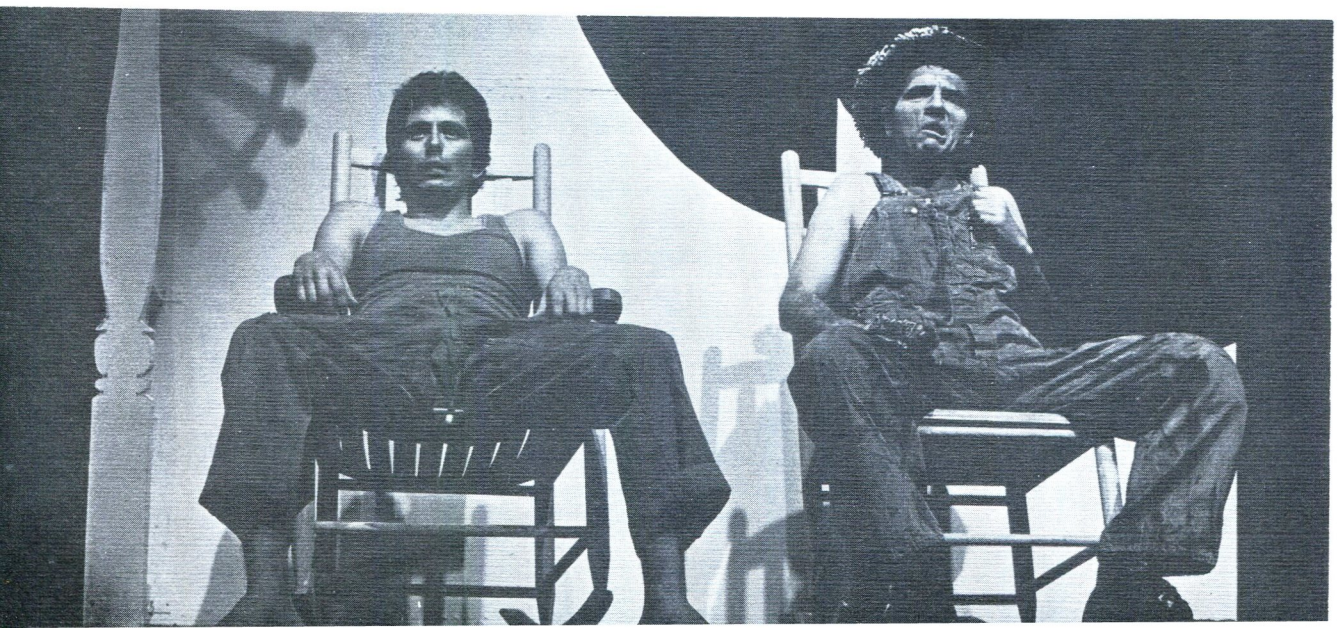
Was It Good for You Too?



One on One

Now on Broadway (1977)

Jack and Jill



Rock Garden

Barry Singer
Producer/Co-Director

An increasingly important producer of touring shows, Barry Singer has also been involved as a promoter and manager of concerts and rock groups. In addition to having managed several rock groups, he has promoted concerts featuring such top names as Joe Cocker, Sly and The Lettermen. Barry has produced road versions of an original show, *Aquarius,* and put together travelling companies of *Hair, Jesus Christ Superstar, Grease, Tommy* and, most recently, *West Side Story* starring Leslie Uggams which played major cities around the country. His wife, Janet, has been working with him and, together, they are proud of their children, Kim and Todd.

Konnie Kittrell
Costumes

When Konnie Kittrell started her theatrical career at age three, she was billed as "The World's Finest Oriental Dancer". Since then she has appeared in, and designed and created costumes for more than twenty professional productions. Her credits include *A Little Night Music, Follies, Company, Little Mary Sunshine* and *The Man of La Mancha.* Her fondest desire is to be cast in a show without the director telling her to lose fifteen pounds first.

Bert Arnold
Co-Director

Also known as "Dirty Uncle Bertie," Bert Arnold has wet his feet on such diverse projects as *What's It to You?* and *None of Your Business* both for West Coast improvisational groups. Directing TV commercials for household products in New York has provided an income but very little in the way of artistic satisfaction. *Oh! Calcutta!* has provided a happy blend of fulfillment plus an opportunity to work with some nekked people.

Marianne Roselli
Recreator of Choreography

Ms. Roselli (M.R. to those who really know her) has just returned from choreographing an underwater ballet for the Venice Festival of the Arts. Now that *Oh! Calcutta!* is on the road, she is looking forward to a relaxing vacation with her husband Enzo at their charming digs in the Bronx.

Jake Bell
Stage Manager

Jake joins the staff of *Oh! Calcutta!* with experience in acting, writing and tech work. His stage managing credits include *I Do, I Do, Cabaret, Company, Dames At Sea* and *The Ritz.*

Oh! Calcutta!

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Police Jail Oh! Calcutta! Cast

Raid Halts Show; Nine Arrested

By STEVEN A. HOLMES

Fulton County police officers and investigators from County Solicitor Hinson McAuliffe's office raided Oh! Calcutta! Friday night during the first of the play's two evening performances.

The complete cast of nine members—five males and four females— were arrested on charges of public indecency and booked at the Fulton County Jail. Bail for the nine was set at $1,000 each.

Included in the cast were: Marilyn Hickey, Patricia Alexander and Regina Rodwell. The names of others who were arrested were not immediately available.

According to Atlanta Vice Squad Maj. Michael Edwards, investigators from McAuliffe's office viewed the play, in which the cast appears totally nude, about a quarter of the time sihce it opened Tuesday night. Edwards and Andy Hairston, another investigator on McAuliffe's staff, also attended a performance of the show Thursday.

Edwards said arrest warrants were issued sometime Friday afternoon.

The play, which was conceived by British critic Kennnteh Tynan and written by such notables as Jules Feiffer, Dan Greenburg and John Lennon, first opened on Broadway in 1969. Since March, it has toured 44 cities and run afoul of the law in a number of them.

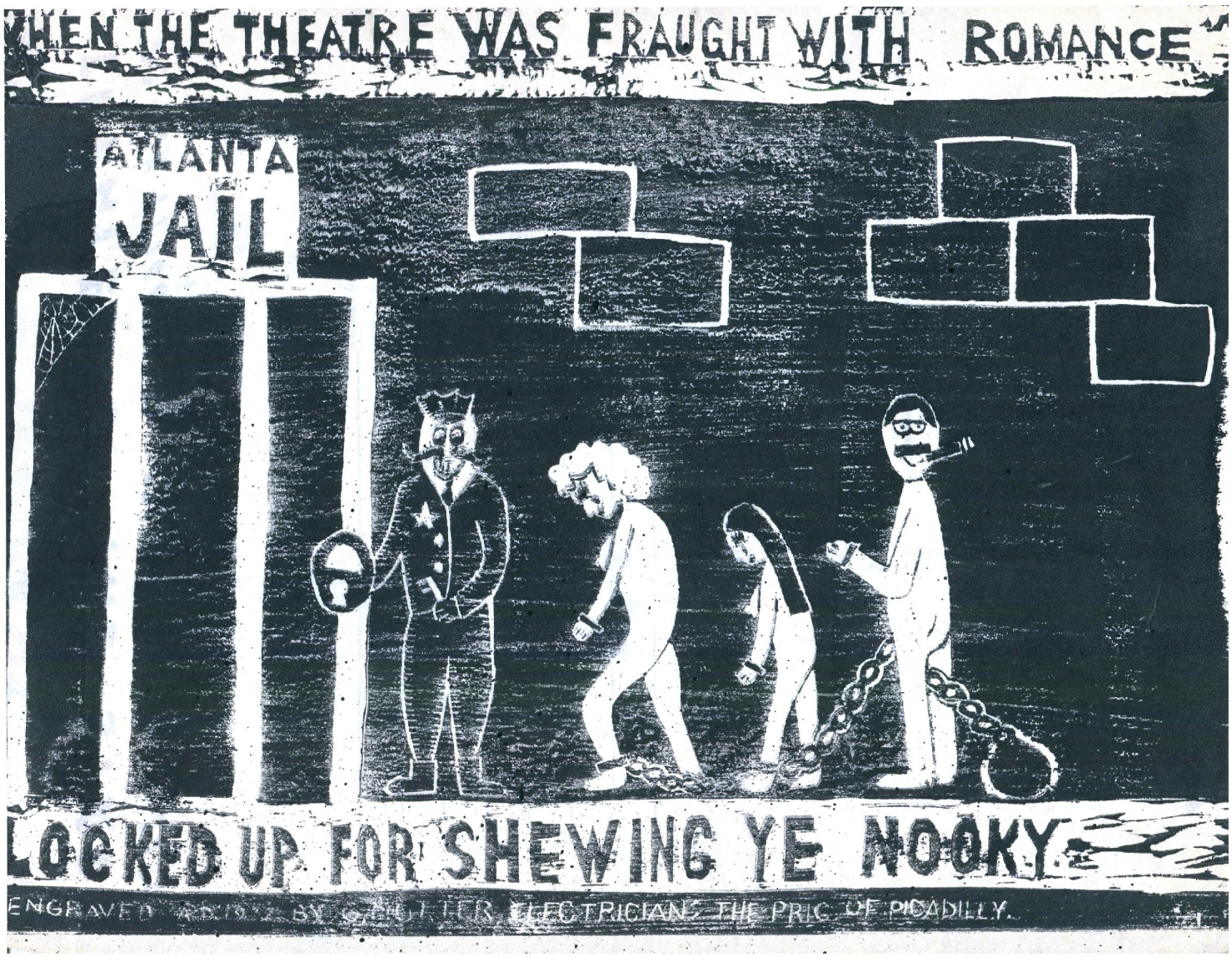
However, except for one night in Cincinnati, Ohio, the play has never been shut down.

Just last week, a federal judge dismissed action brought by the city of Birmingham, Mich., which tried to close down the show by bringing 11 violations of the city's fire code against the theater where the play was being put on. The judge said the city's action was ridiculous.

The show was scheduled to end its run at the Peachtree Playhouse in Atlanta Nov. 6.

Even before it opened at the playhouse, the show roused the ire of Mrs. Leroy H. Fargason, president of the Atlanta Women's Club, which owns the theater.

LINOLEUM CUT BY WINTER PLAY SEASON ELECTRICIAN GARRY MOTTER



"Rich and Famous"

Trinity Players

Opening Jan. 1, 1978

THE TRINITY PLAYERS

present

RICH AND FAMOUS

BY

JOHN GUARE

ORIGINAL MUSIC BY JIM MARETT
STEVE COWEE

CAST

Bing Ringling----------Evan Lee

Dante Alighieri, Beatrice, Virgil, The Spirit of the Entire Divine Comedy, The People of the Inferno, Purgatorio, and Paradisio, Black People, White People, Straight People, Gay People, Actors, Actresses, Producers, Directors, Composers, Mothers, Fathers, Boy Friends, Girl Friends, Old Friends, New Friends, Failures, Fans, Stars----------Skip Foster, Linda Wilson Stephens

The events occur on the night of the first preview of Bing Ringling's first produced play.
There is no intermission.

Director----------Kent Stephens
Technical and Lighting Director----------Bob Foreman
Stage Manager----------Georgia Bedford
Set Design----------Kent Stephens
Drafting and Trouble Shooting----------Michael Russell
Construction----------Georgia, Bob, Linda, Kent, Ed Rosendahl, John McCormick
Props----------Charles Bohannon
Costumes----------Debi Mason
Public Relations----------Ann Vincent

Acknowledgements----------Alliance Theatre, Cathy Croft, Harlequin Dinner Theatre, Jim's Piano Shop, Bob and Kay Matteson, Sugar Creek Studios, John McCormick, Bettye Sue Wright, Allison Williams, and H. Trachtenhaus

BIOGRAPHIES

Evan Lee has recently returned from a tour of dinner theatres in the Southwest as a major performer in The Girl in the Freudian Slip. He was last seen locally in the Harlequin's Twelfth Night and was the Scarecrow for Oz Records and Tapes. Evan is also a composer; his score with Richard Bernard for Twelfth Night was nominated for an award by the Atlanta Circle of Drama Critics.

Skip Foster has appeared with various repertory, resident, and stock theatres throughout the country, coming to Atlanta in 1975 to join the Academy Theatre resident company. He was named Actor-in-Residence by the Georgia Arts Council for 1976-77. This season Skip has appeared as Beast in ACT's Beauty and the Beast and most recently with Ann Miller in Cactus Flower. He will appear later this season in the Alliance Theatre Production of Taming of the Shrew.

Linda Wilson Stephens was the leading resident actress for the Harlequin Theatres of Rockville, Maryland and Atlanta during her five years with the two companies. Her performance as Lizzie in 110 in the Shade garnered rave reviews and honors in Washington and Atlanta, as did her recent performance as Beauty in Beauty and the Beast for the Atlanta Children's Theatre. Linda is also an accomplished violinist and singer.

Jim Marett has previously composed a score for Kent Stephens' production of The Good Woman of Setzuan at the Northside School of Performing Arts. He is currently collaborating with Kent on a musical revue and is pianist-composer for the musical group Yikes! Jim has also recently composed jingles for several commercials.

Kent Stephens is production coordinator for the Trinity Players. In February he will be stage director for a production with Atlanta Symphony Orchestra of the Robert Shaw-Alice Parker adaptation of Midsummer Night's Dream, after which he will begin work on the Trinity production of Strindberg's A Dream Play.

Rich and Famous is presented through special arrangement with Dramatist Play Service, Inc. "I can't get a grant because I haven't had a hit, but if I had a hit I couldn't get a grant because then I wouldn't need one." - Bing Ringling

The Trinity Players is a non-profit organization operating as part of the education program of Trinity Church. We cannot hope to expand the current scope of our endeavors without private endowment support. Please help us to continue to serve as a forum for stimulation, discussion, and inspiration. All contributions should be addressed to Trinity Presbyterian Church and earmarked for the drama fund.

Forthcoming Productions:	February 7-10	A Midsummer Night's Dream (Adapted by Robert Shaw and Alice Parker) with the Atlanta Symphony Orchestra.
	March	To be announced. Directed by Michael Russell
	May	Dream Play by August Strindberg. Directed by Kent Stephens, Choreographed by Jennifer Potts, Original Score by Kevin Culver and John Adams.

The Trinity Players present John Guare's "Rich and Famous," Thurs.-Sat thru Feb. 4. Above: top to bottom, Evan Lee, Skip Foster and Linda Wilson Stephens.